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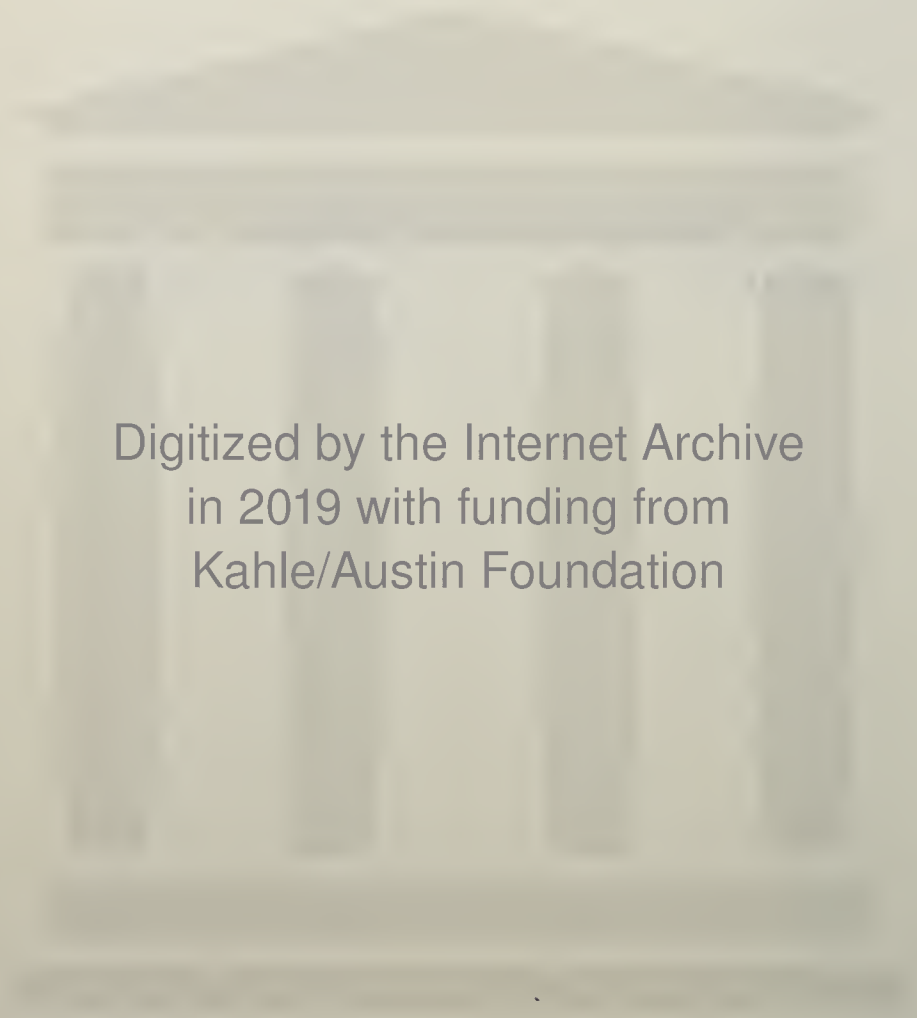

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KIOWA TALES

BY

ELSIE CLEWS PARSONS

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INTRODUCTION

These tales were collected in November—December, 1927, from Kiowa met haphazardly in Oklahoma over the sixty miles or so from Anadarko to Hobart. Mr. Jim Blakeley, sometime sheriff and now jitney driver, with a stand in front of Miller's confectionery in Anadarko, was my most reliable and helpful introducer in those scattered frame houses the tribesmen were placed in by Government three or four decades ago, before and after the Territory was opened up and White homesteaders had begun to lease the lands and the Indians saw no longer anything to hunt on and were far from eager to farm. From the houses thus wished on them and which are for the most part uncared for and exceedingly disorderly, families often escape to tent or tipi, in the summer, or, like my friends of Red Stone, to a Christmas camp around the Baptist mission church. Here, alongside the stove warmed tent, Sendema had set up the peyote tipi of which she was the proud[1] owner, beautifully stretched over its twenty cedar poles (with two outside), and one night I found her roasting meat on the fork stick inclined over the neatly cut circular fire hole the meat dripped into as the embers fell from the tips of the fire sticks laid above. The fire should have been lit with a spark from two flints caught in bark fibre and kept in the horn of a young buffalo, and the meat — it should have been a buffalo steak! But only those "strong for peyote", the cult with which old ways are today associated[2], make fire by flint nowadays, and the meat came from the butcher shop of Anadarko, the family having just returned from their Saturday afternoon in town where they hung about the stores and went to the "Pictures" and made acquaintances who could give them a grandchild with curly brown hair and grey eyes.

Katie, the eldest daughter, was a widow and out of hand, but with her younger daughter, Sendema could be severe. She reprimanded her so firmly one day for having been out late the night before at the house of the Mexican family that worked for them in their cotton field that the girl would not come to the supper table, but after sitting apart for a time, a very picture of sulking despair, took to her sheetless bed of comforters in the other room for the rest of the evening.

Sendema and Kiabǫ sat side by side at the head of their long supper table, one or the other saying with bent head the grace that

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[1] Cp. Mooney, 336. The family also owned a tipi which had been made by their paternal great aunt.

[2] One old man was described to me as a true conservative because he was possessed of a peyote tent and two wives — Horse Old Man.

has come to substitute for holding a bit of meat up to the Sun and burying it in the ground, a "blessing" that is remembered even by the younger people. The food on Sendema's table was plentiful, but the table furnishing was more meagre than usual, Katie told me, for that summer at the anniversary of the death of Sendema's brother they had given away their best dishes — besides spending $25.00 on a huge angel cake, — another substitute, for killing "the best horse". Both Katie and her mother shed tears when they referred to this deceased kinsman whose name might not be mentioned[1], but whose photograph in the family album was shown. At the anniversary the photograph hanging on the wall had been uncovered. At death it is customary to cover any photograph of the deceased.

Besides the album there were other valued family possessions to be shown — the great lance or *zehbat*, of which the original had belonged to Kiabǫ's maternal uncle, Tanggul[2]; the beaded velvet jacket and dance kilt of Mark, their eldest son, who was chief of the Eagles in the Ohumu war dance society; and two very beautifully beaded buckskin dresses, bought long since from the wife of Smoky and from Kicking Bird's wife, two of the old ladies who alone had the craft of dressmaker. "One of these dresses was mine, said Katie, looking at it with some disdain, "but I don't care for it any more." She was looking forward to buying herself a fur coat when her next lease money came in. The coat she was then wearing Katie used to toss anywhere in a corner, in this as in so many ways a contrast to her mother who folded with careful loving hands her buckskin dresses, enveloping them in a piece of white cotton cloth to put away in her trunk.

The side lights afforded by Katie were illuminating of the general life, but as interpreter she failed me. Her English vernacular was fluent, but she felt unable to cope with the "hard words" of the tales. Her brother Mark, however, proved a good interpreter, for his father, he would not interpret for anybody else, declaring that he did the work for the honor of his father's name, so that "it would go down into history" (as a narrator of tales, instead of a taker of scalps or raider of horses!) Mark had been seven years in the American army. Before he left for France they had a dance for him, in which his mother Sendema carried his father's great lance, and they gave him a new name, a distinguished warrior name. In earlier days Mark would have returned from war with many a coup to his

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[1] Later, Katie said she would whisper the name to me so her mother could not hear. Maigote, — it was the name of Sendema's father also, and the son of Sendema's deceased brother now has it. So in this case the unwillingness to mention the name was not a matter of formal taboo, the tribal taboo on mentioning the name of the deceased until it has been given to a descendant, but to preclude arousing grief.

[2] See p. 94 for the breaking of the original which Kiabǫ has copied. At the tip are stiff eagle feathers tipped with downy eagle feathers. The rest of the lance was carefully wrapped with cloth.

credit, as a chief. As it was, on his return from a war not waged by counting coups, he was nevertheless made a chief, in one of the two surviving war-dance societies.

Mark was a scrupulous translator and in this as in other respects very different in type from the fat and soft and lazy minded cousin who spoiled the lively references to the pole and hoop game in the tale of How they stole the Sun, or from another interpreter who had been two years in a Baptist seminary in Chicago where a natural taste for hard and sonorous words had been so stimulated together with a critical attitude towards non-Christian ritual, that the concrete and dramatic version of the Sun dance of old man Bird was gravely jeopardized in translation. As our Baptist translator said, he was either boiling it down or trying to explain it, sometimes philosophically, sometimes contemptuously.

Incredibly great are the cultural differences today between the Kiowa generations. Among the older people, men and women, there are still many delightful story tellers, and there are old men who like Bird or Slim Old Man enjoy reminiscence of ceremonial or who like Frank Bosų will remark conversationally that "long time ago Dog he talk Kiowa[1]," or will volunteer to make the kind of flute that was used to entice the girls into the timber or humorously point out the differences between the old life and the new, demonstrating how in the old days a man parted his hair or painted his face. And there was Bosu's wife, Pit'dǫgede' or Standing-inside-feathers, who delighted in telling me how conservative she was. "He and me want to stay Indian, real Indian." Indeed she kept her house as orderly as she would have kept her tipi, and in it she, too, like Sendema, treasured some of the things pertaining to the old life, her buckskin dress and leather and silver belt and buckskin boots, the little olivella shells women used to wear on either side of the head and now tie sometimes to the bang of a little girl; the bunch of sage indispensable for medicine, — outside the house stood a row of cedars, that other indispensable medicine plant which is "always green, never gets old[2]," — and the colored sticks with which we played together one whole afternoon until I almost mastered the intricacies of the moves and score of the awl game. To be sure we played on oil cloth instead of buffalo hide and with a toothpick instead of an awl.

Pit'dǫgede' was a remarkably good story teller and a still more remarkable pantomimist. Her ritual gestures were more informing than any verbal accounts. From watching her I learned just how you held your palms to the cedar smoke to pass them over your own

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[1] "Talk too much," I rejoined. "He talk too much," he smiled back. "High chief call out, 'Now you can only bark.'" The Pueblos tell the same anecdote of the overzealous dogs reporting to the husbands who return from hunting about what has gone on at home.

[2] Cp. Scott, 354.

face and person[1] or those of your patient, or over your children in a lightning storm, to keep away anything dangerous, or how you offered the pipe to a Spirit, holding it high or at arms length, in his direction[2], or how you passed one palm rapidly across the other, the hands at right angles, to signify that it was all over, which I recall also as a Pueblo gesture of conclusion or exorcism. Superb was Pit'dǫgede''s gesture of prayer, throwing out the right arm or both arms, palm downward. Indeed Pit'dǫgede' was the most dramatic of any of the Indian narrators I have ever known, dramatic and vivacious. At times, in her vivacity she reminded one of a Negro story teller. And she had the unusual facility of being able to narrate in English without doing damage to the narrative. As she also interpreted for her husband, slowly and faithfully, sentence by sentence, it was easy to check her direct English renderings. None of the younger generation, despite their fluency in English, perhaps because of it, could tell a story in English to compare with Pit'dǫgede'.

Least of all her son, the one who motored in one morning to call on his mother and spent two hours boasting of the wealth and civilization of the Kiowa of his generation — was there not a girl living west of Hobart who owned $150,000 in oil land; did he not himself own a house quite as good as any White man's, as some of those very White men in the east who kept on deriding the Indian as a savage, wearing feathers and taking scalps? To moderate my impatience, — his mother and I were in the middle of the account of how his grandmother impersonated the female buffalo in the Sun dance of which his great-grandfather was a distinguished manager — I began to picture the young man in such a scene as he deplored remembering, just back from a raid and boasting a war deed. In the old days he would have made a magniloquent teller of exploits! Possibly the self-confidence, the self-assurance that we might call conceit, that was undoubtedly an asset for the young men in the old war days and was encouraged by tribal practices, is still called for today, in contacts with another culture which is almost as arrogant as the Kiowa, if less boastful. But this disposition is not helpful in interpreters. To reiterate, it is the younger generation who are either ignorant of the tribal past or ashamed of it and anxious to rationalize it into the present frame of things, it is these unsympathetic young people who worry both a story teller and a recorder.

Knowledge of the language were of course invaluable in doing away with the interpreter; but, even with faulty interpreters, comparative study with a large number of informants will suffice for a full and accurate record of Kiowa life. This is soon to be undertaken, we are promised, by one of our most competent ethnologists.

[1] Cp. Battey, 220.
[2] Cp. Lowie 1 : 126.

Meanwhile, to this prospective systematic account I would contribute such single narratives of ceremonial as how Sun Dance Woman was initiated into the Women's society or how her daughter, Pit'dǫgede', took part in the Star Girl's ceremony or Bird's account of the Sun dance. Bird's account should be recorded again through a better interpreter, but Bird is an old man, and who knows?

As it is, the account I have recorded amplifies or verifies in several particulars some of the earlier Sun dance accounts — notably that of Scott[1], in his statements that the hole for the centre post of the lodge is dug by the Women's society, that the floor sand is laid by them, and that the ritual buffalo hide is taken into a sweat lodge[2]. Details of making the new parflêche for *taime*, of how the *taimetoky* runs on top of the centre post, and of the painting of the centre post and the four poles, of the boasting by the warriors and the throwing of presents by their kinswomen, these particulars seem not to have been recorded before. Holding the ceremony as the result, not of a dream[3], but of a vow in an emergency of war, is a distinctive feature in Bird's account, as well as the selection of the associates or initiates not because of personal qualification in war[4] but because of what their families could contribute to the ceremony. Neither to Bird nor to Pit'dǫgede' was the idea of a scapegoat familiar, i. e. of having a captive officiate in order that the danger from not performing the ritual adequately be his or hers[5]. Pit'dǫgede' said that Silvi'a, a captive of Te'bodal[6], and perhaps Spanish, was chosen to cut down the tree because she was a straight, i. e. virtuous woman. Bird (or his interpreter) fails to describe adequately the dancing or to mention that the general dancing is in fulfillment of a vow[7]. Pit'dǫgede' relates[8], on the other hand, that impersonation of the buffalo in the ritual hunt is the result of a vow. From Bird one gets an unusual impression of the systematized course of the ceremony and of the organization of the participants as a society or religious community — there are the chief or custodian of the great fetish, his helpers with their lesser fetishes (the *taime* shields), his initiates and ex-initiates, and those who have regularly certain functions or privileges.

In the personal narratives I have also included fragmentary accounts about the war dance societies, including the women's societies, about the character and powers of the shamans, of which

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[1] Cp. Spier 1 : 440.
[2] Scott, 361, 360.
[3] Cp. Spier 1 : 439.
[4] Cp. Spier 1 : 444.
[5] Cp. Spier 1 : 438, 440. However, Bird opined that the woman, being part white, was not subject to witchcraft (p. 101).
[6] Chief of the *tsaidetali* medicine keepers. (Mooney, 239).
[7] Cp. Spier 1 : 445.
[8] See p. 108.

there is much more to be learned[1], and about other "medicine people", the keepers of the tribal fetiches, *taime* and *tsaidetali*.

In these direct descriptions as well as in the ritual references of the tales, ceremonial or ritual is of the Plains type, but it has also provoked comparison with the ceremonialism of the Indian culture I am most familiar with, the Pueblo of New Mexico and Arizona. With the Comanche the Kiowa of the eighteenth and nineteenth centuries used to make raids into the Pueblo territory, and they also had trade relations with the Pueblos. Today the northern Pueblos, more particularly of Santa Clara and of Taos[2], visit in small parties in Oklahoma and for some time have been introducing the Plains Indian dances and dance equipment into their pueblos, not to speak of the recent introduction of the disruptive peyote cult into Taos. Neither peyote nor dance is distinctively Kiowan, and it would probably be difficult, if not impossible, to show at any time direct effects upon Pueblo culture from Kiowan contacts. Any familiarity with Plains traits, however, whether through the Kiowa or other tribes, makes one sensitive to recognizing parallels or what may appear to be marginal expressions, of these traits among the Pueblos. The Pueblo clown societies, I am more than ever of the opinion[3], are forms or variants of the Plains type of military society. Like the K'owitsąnk of the Kiowa and certain military societies of other tribes, the Ne'wekwe of Zuñi, the Black Eyes of Isleta, the Kashare of Laguna, and the Tsunta tabösh of Jemez, talk backwards, i. e. say the reverse of what they mean, a trait which has entered generally into the Pueblo sense of burlesque or caricature. The Ne'wekwe and Koyemshi groups of Zuñi, the Black Eyes and Shure′ of Isleta, the Kashare-Kossa of the Keres and Tewa, function as scouts and police in dance drama much as did the war-dance societies of the Kiowa in the Sun dance. The sacred image or patron of all the Pueblo clown societies is anthropomorphic like the *taime*, although he is a youth rather than a "grandfather", and he is associated, we may note, with the Sun. His human representative, Bitsitsi, in a Ne'wekwe ceremonial, is painted after the Plains fashion of face painting, and he uses a whistle made of rabbit bone. On eating jack-rabbit, by the way, there is a taboo for the Kurena, the Keresan clown society, and for the Zuñi Shi'wannakwe (related to the Ne'wekwe), which reminds us of the jack-rabbit taboo upon

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[1] Between *dâyumki*, medicine-man, and *paitâ'p'eki*, witch doctor (see Mooney), there is a conceptual difference, of course, but whether or not a difference of persons remains obscure. The Baptist substitute for the witch is the devil, "Let no devil, no temptation catch us, now we pray," observed my seminarist interpreter.

[2] The braid-wearing Pueblos are referred to as Kobala, the bang-wearing, as Teguga. Twenty years ago a party of Teguga, two old men and several young men, came to a place about twenty miles east of Hobart. See Mooney, 336, 347 for visits in 1872 and 1880.

[3] See Parsons 1 : 186—187.

the Sun dance people. In general the use of face paint by the Pueblo clown societies and of headdress, instead of mask, and their use of batons or rattle sticks, appear Plains Indian like. Also their practice of beating on a hide for a drum. (The notch stick playing of the Pueblos and other tribes is not found among the Kiowa.)

The systematic course of the Kiowa Sun dance with its final significant retreat of four days, by what might well be called the *taime* society, with their fasting from food and drink, is highly suggestive of Pueblo ceremonies, more particularly Hopi. As a complex, of course, the Sun dance presents a very different appearance to any Pueblo ceremonial complex. Direct borrowing is not in question; but ritual fragments may have circulated, such elements as went into the making of the comparatively late Sun dance composite. The practice of serving in four successive ceremonies and then withdrawing is distinctively Hopi. The ground altar, with exposure of fetich and with feather-sticks; the present-throwing (which is, to be sure, a wide-spread practice); the announcements by the crier (also wide-spread); the purificatory ritual (but not sweat bath) after return from supernatural adventure; brushing the patient with feathers (wide-spread); the association of the Wind supernatural with the color red; swelling up as a sanction against trespass; the use of mud ball throwing sticks (a practice of a certain Hopi kachina); smoking the fetich; the fourfold circuit; the vow; and the bundled fetich, all these will be recognized as Pueblo features, the fetich bundle more particularly in the western pueblos, the vow or pledge, in the northern. Even that paramount ritual pattern of the Kiowa (has it an equal importance among other Plains tribes?), the ritual feint, is in a way paralleled among the Pueblos in their habit of asking for something (as the chief asks for meat in our Kiowa tale of "Many") or doing something four times before the request or the act is taken seriously or considered effectual. Specifically, in another form, I recall how Bitsitsi in the Molawia ceremony of Zuñi plants his prayer-sticks, going forth four times and *each time* approaching *nearer* the heart of the ceremony. Bitsitsi, we recall, is a Ne'wekwe or clown society personage.

This pattern of repetition or climax as well as other ritual parallels we have mentioned may have been carried into the Pueblo culture by the clown societies. More complete parallelism in social organization we might expect to find at Taos and possibly among the Tewa, and we do find it in the men's societies (of Taos and Hopi), in the women's societies, in the double chieftaincy of Taos and the Tewa, in the ceremonial summer camp of Taos, perhaps in the Buffalo-Deer dance in which a woman leads in the animals from the hills and the Buffalo heads have a curative function. Taos boys are initiated into one of six groups or societies, irrespective of family affiliation, as are Zuñi boys also, but the Zuñi groups are fitted in

to a mask dance cult[1] which gives them a peculiar character. Hopi youths are initiated into one of four societies all of which have indubitable military traits, in fact, the Hopi tribal societies recall the Plains military societies more than anything we know, at least, of the Taos organizations. With two of these Hopi societies of the clown type, women societies are affiliated. There is a like affiliation at Jemez, and among the Tewa the women's societies have a war character recalling the same character in the Bear Old Women of the Kiowa. These Bear Old Women act like a bear, as do Pueblo doctors, and in the tales a bear claw necklace is used as medicine as it is among the Keres and Tewa. At Isleta there is a strong taboo against killing a bear (? Taos) which applies, I surmise from some very indirect evidence, more especially to the ceremonial groups, as among the Kiowa. Among Pueblos (Isleta) and Kiowa alike, killing a bear produces sickness, unless exorcising ceremonial is performed. Bear was once a human person[2], says the Isletan, a point of view expressed in two of the Kiowa tales. The Kiowa and the Isletans have a common taboo also against eagle killing[3]. The tale of the child reared by friendly animals, by Eagle (Kiowa) or Bear (Isleta), is applied against killing the respective animal by both Isletans and Kiowa.

Several of our Kiowa tales, variants of well known Plains tales, are found among the Pueblos, notably at Taos: False message, Escape up the trees, Disguised as woman, Sen'deh throws his eyes, Snotty Nose, Hiding away the animals, Stealing fire (the sun), Rolling Skull, the story of how Sen'deh cheats the prairie dogs. Of these the first three are of Spanish provenience. All have been recorded in several Pueblos except Rolling Skull which has been recorded only at Taos. The tale of Split Boys has not only a Pueblo but a continental distribution. In the Kiowa variant, the trait of the little boys persisting in doing just what their grandmother tells them not to do[4] is strikingly Pueblo, as is also the pattern of much-from-little (the inexhaustible[5]) which occurs in Snotty Nose. The Pueblo patterns of the little one (gopher or witch) who escapes the general extinction to mother a new race[6], and of the persecuted little boy who has magic power, are also expressed in our Kiowa

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[1] Just as the peyote cult or the Ghost dance did not take among the Pueblos, the mask dance did not take among the Kiowa. It was known to them. Battey (128—129) gives an account of an Apache mask dance for rain performed in 1873 in a Kiowa camp for amusement.

[2] The widespread concept of animal-human transformation is common to Kiowa (see pp. 10, 67) and Pueblos.

[3] As among the Pueblos, turkey was not eaten by the Kiowa. (Battey 323.)

[4] In Crow variants the boys are told not to do dangerous things in the hope that they *will* do them and be destroyed. This motive is dropped out both of Kiowa and Pueblo variants, leaving the motivation obscure.

[5] Cp. Lowie 1 : 157, 203.

[6] See pp. 27, 29, 30.

tales[1]. The tagging-on child or youth is both Pueblo and Kiowa[2]. It is interesting to find the netted ring prayer-stick of the Pueblos which is associated with the little war gods referred to as a game played by Split Boys, the ring being spun by Spider Old Woman like her web. In certain Pueblo Coyote stories particularly in the north, there are two wives, a polygynous condition not found in actual life. Possibly this pattern points to Plains influence. In the Pueblo tales of eye throwing and of cheating the prairie dogs, Coyote takes the part taken in the Kiowa tales by Sen'deh. Coyote plays a leading rôle in the tales of the northern Pueblos (especially Taos) and of the Hopi, and in character he is greatly like Sen'deh, cunning and crafty, sometimes over-reaching, greedy, and so irresponsible and disregarding of instruction that he is "called crazy by everybody", a veritable buffoon.

But Sen'deh who is never in any way thought of as Coyote or as any animal being, although he may change himself into animal at pleasure, Sen'deh has paramountcy in Kiowa tale and life such as is never attained by Coyote among the Pueblos. Sen'deh is an ubiquitous figure — "he is uncle to everybody and he calls everybody nephew." "He talks to everything which talks back to him." A child is named after him because she was born laughing — Sen'dema, Sen'de Woman. Pit'dǫgede' has named her little black and white puppy Sen'deh, the very puppy she took into her arms to show in pantomime how his prototype acted when as a puppy he was discovering where the buffalo were hidden[3]. Sen'deh was the first person in this world. He is our human prototype. He hits at the tree he is angry with, that is why we have bumps on our fingers or knuckles; he kicks the tree, and we have the joints of our toes. Because Sen'deh in one of his escapades became possessed of dog eyes, we men have dog eyes. Sen'deh is an arbiter on death. Sen'deh is a medicine-man and is called upon to revive the moribund. It was Sen'deh who said to use sage with every kind of medicine[4]. But Sen'deh is "more than a medicine-man". The constellation we call Orion's belt is Sen'deh's hand. The games are Sen'deh's medicines, to be played, Sen'deh decreed, in winter only. Sen'deh does not wear clothes. "I don't need clothes, I wont feel cold. Sen'deh *i adâ*, I am Sen'deh's child," said the grandson of Pit'dǫgede' when she told him to put on his coat. Even to the younger generation Sen'deh is a very living figure and freshly borrowed tales might well be fitted to him just as have been the Southwestern tale of

[1] On the other hand, the witch stories of the Pueblos are lacking, also the magical impregnation stories. The witchcraft complex is far less developed among the Kiowa than among the Pueblos where it has been fed largely by Mexican tradition. The incident of magical impregnation as it occurs among the Pueblos also shows European influence.

[2] Also Crow. (Lowie 1 : 191.)

[3] See pp. 26.

[4] Scott, 365.

destroying the giants — the mountain ogres of the Pueblos — the Spanish-Pueblo tale of the false message, or the picaresque Spanish tale of cheating the white man. Some day we may come across a Mutt and Jeff story as a *Sen'deh ahe*[1]. *Sen'deh ahe* (Sen'deh was going along) or Sen'deh *hœitekya (hœde)* (Sen'deh story) is the term not only for the tales in which Sen'deh figures, but for tales in general. There is a taboo on telling tales by day lest Sen'deh bite off your nose. "So we don't like to tell stories in day time." When you tell them at night, Sen'deh laughs.

There is a degree of reluctance about telling the tale of Split Boys at any time. Big Head would not tell it, saying that it belonged to the priests or keepers of the *tsaidetali* bundles who told it at the ceremony they held at the beginning of spring when the first thunder was heard. Each *tsaidetali* keeper told the myth separately, in his own tipi. Thirty years or so ago the ceremony was still held, in a village about fifteen miles south of Hobart. Bird felt the same way as Big Head about telling the myth. It is notable also that in the two versions that were given me there is no conclusion to the tale. "That is as far as I know," said the narrators. But there is a conclusion, according to Mooney[2], of a ritualistic character: one brother disappears under a lake[3], the other transforms himself into the *tsaidetali* medicine. Split Boys is undoubtedly a myth or ritual tale, "a true story," as the Kiowa put it, in distinction to the *pulhœitekya*, lie or joke story. The older people entertain some measure of secretiveness about discussing the *tsaidetali* ritual of today. Even Pit'dǫgede', frank as she usually was, tried to put me off when I asked about the *tsaidetali* keepers by saying, "That is just old story." One gets the impression that the *tsaidetali* cult is the most integral, distinctive, and persistent part of the old religion.

But there are other "true stories" i. e. ritual origin stories, and rituals, that of the Pleiades, that of Buffalo Old Woman, that of the origin of Red Horse or Cyclone. Although I was not told specifically that they were "true stories", I include in our class of origin tales the tale of Deer-charming Boy "who is remembered to this day" and the tales of stealing the Sun and placing it and of why the Kiowa are the supreme people, "God's own people[4]". In Deer-charming Boy there is a description of ritual which, we may infer, was once actual. The tales of stealing the sun (a widespread Plains tale[5]) and of the origin of Kiowa supremacy indicate in a negative

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[1] Also, I surmise, there are tales of an obscene character in the Sen'deh cycle which are still to be recorded. Missionary influence tends to suppress the telling of such tales, of course, particularly when the recorder is a woman.

[2] Mooney, 239. [3] Cp. p. 125.

[4] Or, in Kiowa, Sen'deyuwi, Sen'deh children, and this was the name, according to Mooney, of a camp circle band.

[5] Recorded among the northern Pueblos as a tale of stealing fire. A variant of placing the sun, which is not at all close, however, is recorded among the Keres.

sort of way that there is no tale of the origin of the Kiowa people, nothing comparable with the emergence tales of the Pueblos. The obscure reference to the flood in relation to the origin of Spider Old Woman contains a like suggestion of a lack of any proper origin tale[1]. Next to Sen'deh, as a tale personage, figures Spider Old Woman, in character the very same astute and helpful old lady as Spider Grandmother of the Pueblos[2]. Spider it was who helped them place the sun, the tale of which is as "true," to Kiabǫ, at least, as that of making the horse, for he once remarked that "after they threw up the sun, they thought they would make something else and they made the horse".

Stories of affiliation with other tribes, the Comanche, the Pawnee, are also referred to as "true stories". True or not, these pseudo-historical stories, together with the other stories, present truly many aspects of the old Kiowa life: of the way another tribe was welcomed and entertained and guest friendship cemented; aspects of fighting, raiding, and hunting; of gaming; of the qualifications for leadership or chieftaincy, moral and supernatural. There is the good and compassionate chief, who is generous with his meat to the poor who live on the outskirts of the camp, and there is the overbearing and niggardly chief whom nobody likes. And there is the chief with power; arrows go through him without damage; he has the gift of second sight; a ball of snow from his mouth produces enough water to quench the thirst of his warriors, or to turn an old played-out buffalo he hits it with into a fine and delectable animal. He throws a hoop or arrow at a man and the man drops dead, or he has merely to look at him. He carries a sacred or ritual stick, perhaps a stick of office, under his buffalo robe when he goes out and gives it to his wife to hang up outside the tipi on his return, — a stick which was a name *(se'koibil)* merely to all my narrators, who could give no description of it. In any emergency, whether from Cyclone[3] or enemy attack[4], the powerful chief is called upon to do something for his people, perform some ritual of salvation. To camp near the chief is a privilege. Into the chief's tipi, in the centre of the camp, the men go at night to smoke *(ta·bahebe*, smoke, come in[5]), and to play the hand game.

Many chiefly names refer to bear; a chief wears a bear robe, and in one tale the chief himself, of the overbearing, cruel type, is said to be a bear. Bear and Buffalo are the outstanding animals in the tales — animals with power. Bear is always malevolent; Buffalo

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[1] Battey (107) and Mooney (152—153) got a reference to emergence from a hollow cottonwood log, "at the bidding of a supernatural progenitor", certainly Sen'deh.

[2] In an unpublished Navaho origin tale recorded by A. M. Stephen, Spider figures in a flood.

[3] See p. 109.

[4] See p. 59, 78.

[5] Cp. Mooney, 133—145.

gives medicine and medicine song. There is a strong antagonism between these two (see Buffalo kills White Bear), the Buffalo doctor cures bear sickness; bear meat or bear hide may not be brought anywhere near any of the medicine people, the *taime* keeper who is associated with Buffalo in the Sun dance, or the *tsaidetali* keepers whose shield bundles, I am guessing, may contain something from the buffalo.

Of the medicine dream and of vision seeking the tales record something. In the tales, acquiring a "familiar" or guardian spirit appears to be a matter of accidental supernatural experience rather than of definite quest. Actually men might go to hill or mountain to get war power or power to overcome witchcraft or cure disease. In the tales, he who gets war power, through Eagle or Wolf, is accepted straightway as a chief and war leader, no matter how young; actually, only the older men, not boys or youths, seek supernatural power.

The division of labor or functions between the sexes comes out in the tales. The woman brings in the wood and builds the fire. She sets up the tipi poles or resets one that falls down[1]. She is the messenger from one tipi to another[2]. She goes out with the hunter to help butcher, and she tans the hides[3]. When the warrior goes off on a raid, he leaves a song for his mother to sing against his return[4].

In the tales there are references to the rites of sweat-bath[5], of hair cutting and self-mutilation at death[6], of the fourfold circuit which is charm against danger[7], of fourfold repetition[8], and, most conspicuous of all, of fourfold feint[9]; and there are accounts of familial or personal relations such as chiefly polygyny, jealousy between brothers, comradeship.

In folk-tales there is interest for us from what is not referred to, or but rarely, as well as from repetitious reference or stock incident. Here is a check, in a measure[10], on the age of a custom which may be too recent to have got into the tales, or too obsolescent to have stayed in them. In our Kiowa tales the great Sun dance is mentioned but once — the mice are holding one. The Sun dance, we know, was a comparatively late borrowing by the Kiowa[11]. The war societies are not referred to at all in the tales, nor are the camp circle bands,

[1] See p. 77.
[2] See pp. 61, 62, 63.
[3] See pp. 31, 49, 53, 71.
[4] See p. 71.
[5] See p. 58.
[6] See pp. 31—32, 34, 43, 45.
[7] See pp. 11, 80. Cp. Lowie 1 : 123.
[8] See pp. 28, 50, 65, 67, 70, 73, 74, 75, 78.
[9] See pp. 10, 14, 26, 64, 72. Cp. Battey, 107; Lowie 1 : 286.
[10] It may be hardly necessary to point out that the tale patterns, particularly where the number is limited as among the Kiowa, may not lend themselves to the mention of various customs however deep-seated and ubiquitous.
[11] From the Crow, about 1765 (Mooney, 155). As might be supposed from their early intimacy, the Kiowa present many points of resemblance to the Crow, some of which I could not forebear indicating in footnotes; full comparative discussion must await a full account of the Kiowa.

knowledge of which in general has all but disappeared[1]. The women's games are not referred to in the tales, only, as noted, the hand game, and the hoop and pole game which is very frequently referred to[2]. That such vital expressions as avoidance and joking practices in family life, the feelings attaching to names, courtship and marriage practices, the practice of making a vow *(gulgut*, red paint) and fasting four days from food and drink, compulsion through pipe or smoking[3], various shamanistic practices, that none of these is mentioned in the tales is perplexing, and may well be a subject of inquiry in that thorough study of the tribe we hope for.

These aspects of life or most of them find vivid expression in many of the narratives I have classified as of the ceremonial and personal life. Such information is given, of course, in this personal form; sometimes so discursively that it has to be systematized somewhat by the recorder, but sometimes as concisely and coherently as a folk-tale. Pit'dǫgede' always imparted her information, whenever possible, as a coherent personal narrative, whereas some of the indifferent interpreters I suffered from were inclined to render impersonal and vague the personal and concrete accounts of the older men. In these more or less personal accounts appear not only the details of birth, growing up, naming, joining a war society, courting, marriage, vision seeking, sickness, death and mourning, but emotional attitudes as well. Women stay longer at the grave than men because a mother loves her child more than a father does; because you love your sick child you pile up goods for the doctor; a young person who looks like a deceased relative — a little girl, a boy's chum, perhaps a captive — is adopted, the substitute makes you feel good; the husband whose wife is stolen cuts off her nose, takes her abductor's property and whips the man's parents, all because his heart is hurt; at childbirth men leave the house, "they don't know how we suffer"; the widow who is in haste to remarry is disliked and the girl who is going to have an unfathered child brings shame and is sent resentfully to the child's father — "he make you crazy, let him take care of you." It was to preclude the worry and trouble caused from this going crazy, the usual Indian English for falling in love, that girls, and boys also, we are told, were married young. Many other emotional dispositions

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[1] Even in such a generally well informed family as that of our Informants 2, 10, 12, nothing but two or three of the old names was known — Sen'deyui, Kiep', K'oguwi (the etymology, from *k'ogo'*, elk, given by Mooney, was not recognized.) Both sides of this family, said Kiabǫ,were K'oguwi. As his son Mark opined, it is probable that when the land was distributed in severalty there was some localization of the bands, but the old grouping, whatever it was, went by the board. G'ogue, Kiëp, Koëgu—these are just names for all the Kiowa, opined Bird. K'ata, Biters, this is a name for descendants of northwest Indians.

[2] See pp. 1, 12, 13, 21, 25, 51, 56.

[3] See pp. 93, 96.

appear in these accounts. I might cite that desire for prestige or personal distinction which made Pit'dǫgede' anxious to have her biography written, and Mark willing to interpret for love; or that pantheistic disposition which has made so readily for a conciliation between Christian and Indian spirits — "Spirit-whoever-you-are" may be God or Jesus or the Holy Ghost, as well as Cedar Old Man or Woman, Red Horse or Whirlwind Woman, Buffalo that cures or Bear that sickens, Eagle that bestows the gift of long sightedness or aids in the hand game, Wolf of keen or omniscient vision, all these may be talked to, all but Sen'deh, creator and trickster, incidentally even savior, but never one to call your father or to expect power from or blessing.

Tales begin with "Sen'deh was coming or going", or with "There was a camp". The listeners are expected to express attention by ejaculating *hâ*, yes, from time to time, and a narrator may even grow angry unless he meets with this response. Now and again tales are spliced together, but I get the impression that there is not nearly as much elasticity in combining tales or tale incidents as, let us say, among the Pueblos. Nor is there an equal abundance of tale material to draw upon. The favored way of finishing a tale is to make the final incident the cause or source of some present day trait or condition — "that-is-why" etc. Then comes the conclusive phrase, *o'teha*, "all to tell", or *o'bahâ*, "all the talk", all told, all said.

LIST OF INFORMANTS

1. Kumole, Big Head[1]. Aged 58. Lives five miles south of Hobart.
2. Kiabǫ, Rescued. Aged 55. Gen. III, 10. Lives at Red Stone, seven miles southwest of Anadarko. He learned his stories from his grandmother, K'âdelma, who was a Crow or of Crow descent. K'âdelma was an adolescent girl "when the stars fell" (i. e. 1833). See Mooney, 260. She was a medicine woman. Her daughter, Alky'ama, Kiabǫ's mother, was married to Pâtal, Poor Buffalo, a keeper of one of the Tsaidetali, Split Boy war bundles and rituals.
3. Bopâli (Hairy Belly) or K'yaptotap, Old Man Slim, generally known as Skinny. Aged 60. Lives two miles southwest of Hobart. He got his stories from his mother's grandfather, from whom he also got his name.
4. T'ene', Bird, generally referred to as Spotted Bird. Aged 74. Brother to Lone Wolf. Lives three miles southwest of Hobart.
5. Tsâlpa (Gander). Aged 84. A Mexican captive. He was eleven years old when captured by the grandfather of Lone Wolf and Bird. He was one of those given in 1875 by Chief Kicking Bird as hostages. (See, Mooney 215—216.) He still lives on the house of Lone Wolf.
6. Mrs. Lone Wolf. Aged about 65. Lives two miles southwest of Hobart.
7. White Horse. Aged about 57. Gen. I, 14. Lives at Red Stone. Nephew of White Horse, the noted war chief. (Mooney, 190, Pl. LIX.)
8. Frank Bosų. Aged 60. Gen. V, 35. Lives two miles southwest of Anadarko. His father was Mexican, his mother, Pawnee. Because of the strands of mustaches at either corner of his mouth he is said to look like a Pawnee. See pp. 92, 129.
9. Pit'dǫgede' (Feathers-standing-inside) or Mrs. Frank Bosų. Aged 63. Gen. V., 34. She is the granddaughter of Foot, the distinguished Sun dance manager.
10. Mark, son of 2. Gen. III, 22.
11. Martha, daughter-in-law of 1. Gen. I, 38.
12. Katie, daughter of 2. Gen. III, 20.

[1] A'daltoñe'dal, Big Head, (d. 1863—4), gave his name to a nephew who was also called Comalty (Gomä'te, not etymologizable) (Mooney, 392). The latter, presumably, passed his two names on to our informant.

KIOWA TALES

TALES OF RITUAL ORIGIN

1. SPLIT BOYS[1].

The Kiowa were camping. The chief *(k'iataig'i)* had one daughter. She was his pet. She never walked outside, some one would carry her on his back. They gave her a name Pe'k'âhaidei (no cut anywhere). The girls were out playing in the wood. On top of a small tree was a little porcupine. "It is cute," said the girls. "Let us go get Without-a-cut and let her get it and keep it." They went to the chief and said, "Let your daughter go with us to get the porcupine and we will bring her back." He agreed. They carried her on their backs and came to a little rise where she could reach up and get the porcupine. She started to reach for it, she could not quite touch it. She stepped up on the tree; still she could not quite get it. She reached higher, she could not get it. All the time the tree was going up with her into the sky. So the girl was lost up in the world above. And there somebody took her to be his wife. They had a child, a boy.

One time she told her husband, "I am going out to hunt for *a·tsų*[2]." (Its roots are eaten raw). He said, "Do not get any that has been bitten off by buffalo." She went out digging. She found one that had been bitten off. She said, "I wonder why he asked me not to take it." She dug with her digging stick and the ground began to open up, and she looked through and saw people far below playing *kậmâ*[3]. She put back the soil she had dug up. She went home not feeling well. Her man asked her what the matter was. She said that she was not well. He knew what the matter was with her. Every day he would go buffalo hunting. One day she asked him to bring her some *dąki* (a strip along the backbone with sinew which is used for thread). She made a rope of the sinew. She dropped it through the place she had dug. She placed the digging stick across the hole, tying the rope to it. Her child she tied on the rope above her. She went down until she just could not reach the ground, she just

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[1] Informant 2. This tale is generally known, even to the younger people; but among their seniors there is some reluctance about telling it at length. Big Head declined to tell it. It is or was a ritual tale belonging to the keepers of the Split Boy bundles, one of whom was the stepfather of Informant 2.

Cp. Mooney, 238—239; Lowie 1 : 52—54, 57ff., 69ff. For the general distribution of this tale which is generally known as Star Husband, see Reichard, 269—272.

[2] Pomme blanche *(psoralea esculenta)* Mooney, 238.

[3] Hoop and pole game, see p. 12.

touched the high grass. There she hung. When her man came home, he did not find her. He went to where she had gone through. He looked down and saw her hanging there and said, "Did I not warn you?" He looked around and saw the clod from a buffalo hoof. He made it into a ball and said, "Now go down the sinew rope, jump over the child, and hit the woman on the head." Then the clod went down and hit the woman, and the rope broke. The woman lay dead, but the child was alive and kept on suckling its mother.

The child was looking around and he went to the tipi of Spider Old Woman (G'anątąsǫhi). He saw some corn boiling on the fire. He took it and ate it all up. Spider Old Woman had gone to her field. After she came back from the field, she saw some one had eaten the corn. She looked around and saw the footprints of a child. "I wonder whether it is a boy or a girl?" She made a bow and arrows and a ball and left them in the tipi. The child came back and ate the corn and picked up the bow and shot at the ball. He took the bow and arrows away with him. When Spider Old Woman came back she saw that the bow and arrows were missing and knew that it was a boy. She made some more corn, and turned herself into a round stone and lay by the entrance of the tipi. When the child came, he called out, "There you are!" and ran off. "What a cunning child!" Next time she made herself into one of the tipi poles. The child came, saw nothing and went in and began to eat the corn. Spider Old Woman turned back into an old woman. She caught the child. As she was carrying it on her back, the child cried. She sang,

Your mother is dead
And yet you are still suckling her.

Finally the child got used to her. He grew bigger. He said, "Make me a ring and bow and arrows to play." So she made a ring, and used part of the skin from her hip. "I have made this for you. Take it, but I ask you not to do one thing. Never throw this ring upwards." The old woman went back to her field and the boy played with the ring. "I wonder why my grandmother did not want me to throw it up." He threw it up, it fell back on top of his head. He looked around and there were two of them ."Brother *(Pabi)*, take this arrow!" he said to the other boy, and they played together[1]. The old woman came back from the field. "When did you do what I told you not to do?" — "I did it and I got me a brother." She said, "Never throw it down the wind." She went back to her field. One boy said to the other, "I wonder why grandmother told us not to throw it down the wind?" Then they threw it down the wind and the ring kept on going. They followed it and came to a tipi where outside they saw their ring hanging to a tree. They called out,

[1] The game of the Split Boys is *taââ*, of which the implements are a netted ring, "like a spider web", and four arrows, painted red... Such in miniature are the offerings to the war gods at Zuñi. Cp. Culin, 424–425.

"Get that ring off for us." They heard somebody say, "Come in and I will get the ring for you." As they went in, they saw a kettle boiling. They said, "Let us turn into a shadow." Somebody said, "These are wonderful boys. Nobody ever did this to me before." They looked around and saw something tied to the tipi poles. The man said to the woman, "Untie it!" She did and the tipi filled with smoke. The boys said, "Above our foreheads!" The smoke rose above their foreheads. The man told his wife to untie another. Smoke filled up the tipi. "Above our heads!" said the boys. The man said, "See what is happening to them." — "Nothing is happening to them, they are still sitting there." — "Tie the smoke up again and go outside and give them their ring." The woman went out and got the ring and said, "Here it is!" The boys as they went out said, "Let us punch holes in the bags with our arrows and let out the smoke and let the people suffer." So they did and from outside they heard the people in distress. When they went home, their grandmother said, "Why do you do what I tell you not to?" Then they told her what they had done.

They wanted some arrows of dogwood *(sepkan)*. They asked their grandmother where could they get the dogwood. "I know where you could get it, but there is somebody there who would kill you." They said, "We will go over there whether they kill us or not." The dogwood was under a high bluff and the bluff fell over in order to kill them. Brother said, "What shall we do?" — "Let us turn into a feather." The feather flew up and the bluff did not kill them. "Never before has anyone done this," said the bluff. The boys said, "And so after this the people to come will gather their dogwood under bluffs." They went back and told their grandmother that the dogwood was under a high bluff and the bluff fell over in order to kill them; that one said, "What shall we do?" and the other answered, "Let us turn into a feather." The feather flew up and the bluff did not kill them. "Grandmother *(tah*, mother's mother), where can we get some feathers?" — "That is something impossible to get. Over there is Thunder (Pâsot) with two little ones. No one has ever gone there without Thunder killing them." So they went over there where Thunder and the two little birds were. The boys climbed up to get the two little birds and Thunder (and Lightning) struck at them. Thunder hit at them, but he could not hit them, they dodged. They got the two little birds. Thunder said, "Do not kill them, only take out their feathers." They went home. Their grandmother came back from the field. "Grandmother, we did what you told us not to do. We went over there where Thunder and the two little birds were. We climbed up to get the two little birds and Thunder struck at us. We dodged. We got the two little birds. Thunder said, 'Do not kill them, only take out their feathers'." Their grandmother said, "You are very bad boys." They said, "Grandmother, where can we get some sinew?" — "That is

impossible to get. Somebody has it, but everybody is afraid to go there. See way up there. What he has for watchmen have very sharp eyes. He has a white buffalo with iron horns. On top of one horn is a white necked eagle, on top of the other, a goose *(gǫt'ai)*." They went over there. "Brother, what shall we do?" They got a sharp stick. They turned into a mole *(pien)* and made a passage underground and got to the buffalo and started to gnaw its hide. The watchmen said, "We never saw anyone." Buffalo said, "Someone has been gnawing me." Mole said, "My little ones are freezing. I want some of your fur." So Buffalo never moved. With his stick Mole pierced his side. Buffalo started up, and followed Mole through his hole, until he fell down dead. They cut out his sinew. They said, "Let us take his horns and make spoons for Grandmother." That is where the Indians learned how to make spoons from horn. The boys said, "Grandmother, we did what you told us not to do. Here we bring you some horns. We want you to make spoons out of them." — "You boys are bad boys."

"Grandmother, where can we get some arrow-points?" — "That is impossible to get. Look over there!" — "Let's go!" they said. When they got there it was dangerous, full of snakes. The snakes bit at the boys. They grabbed them and split their mouths. Only one little one escaped, under a rock. They got their arrow-points. They went back to their grandmother and said, "Grandmother, we went over there. The snakes bit at us. We seized them and split their mouths and got our arrow-points." Their grandmother had a bowl and they would see her put something in it and set it at the edge of the tipi. They went and looked and saw that the plate was empty. They saw a snake. They seized the snake and killed it. They said, "Grandmother, you are always putting something in a plate and setting it at the edge of the tipi. We looked and saw the plate was empty, and there was a snake that had eaten from it. We killed the snake." Their grandmother cried, for that snake was her husband. "You boys are very bad. That was your grandfather. I am going to see if you are really bad boys. There is a place over there where they eat your kind. If you are really bad, you will go there." So the boys went and found that the place was lived in by blind people. Skunk and Coyote were chasing the people to eat them. While they were there they seized a man and opened his eyes, and told the others to open their eyes for themselves. That is where they left their grandmother. That is as far as I know.

Variant[1]

There were some girls playing. They went to where was a tall tree, a cottonwood tree. One little girl looked at the tree, she said, "That's a pretty yellow bird[2]. I am going to catch it." When she

[1] Informant 8.

[2] *Tagyaku'k'ogi*, yellow bird.

tried to reach it, it went higher up. She reached again, it went higher up. She did not know she was stepping up on the tree. The tree was going higher and higher. It went up into the clouds. She did not look down. The clouds opened and the two went through them. In this way the yellow bird took her up. When she looked about she saw beautiful things. That little bird was *dâ'kya*[1]. Now it turned to a man, to Paitali, Sun Boy. He said, "I want you to be my wife. That is why I have brought you up here." They made their living up there. They put up a tipi. In the morning he would go to hunt, she would stay home. After a time they had a child. It was a boy. Every morning he went hunting. When he went hunting, she would take a stick to dig *a'tsǫ*. Now he was going hunting again. Before he left he said to his wife, "When you go looking for *a'tsǫ*, you must not take any that the buffalo have eaten the top off." The man went hunting, she went digging. As she was going along she saw lots of *a'tsǫ*. It came into her heart, "I wonder why my husband told me not to dig *a'tsǫ* the buffalo have bitten off?" She found one. "Let me dig it and eat it," she thought. When she tried to dig it up, the ground broke away into a hole. She looked in, she saw way down to the earth. She saw camps and green grass, it was summer time. She took some soil and closed up the hole. She went home; her husband came home. She said to him, "Whenever you go hunting bring me some sinew." He always brought her some. She would cut it into lengths. She braided it. She would hide it from her husband. The man went hunting again. She took the sinew. She took her boy and went to where she had seen the hole. She took away the clod of earth. She put a stick on top of it. She tied the sinew in the centre of the stick. It dropped down and coiled twice on the ground. She tied it around her waist. She tied her son above herself. Holding the string they stepped down. She could not reach the ground, there she hung. When he came home, he looked for his wife and child, he missed them. He went and there he saw the stick lying; when he looked way down to the earth there he saw them hanging. He took a round stone, he put it on the string, he said, "Go straight down on the string, and jump over the boy and knock the woman on the head." Now the string broke, the woman fell, and was killed. The boy stayed around his mother where she lay. When he got hungry he sat down and suckled her. For two days she had been dead. She was swelling and getting blue. The little boy was still drawing at her. He would go playing around her. At night he lay close up to her. In the morning he went towards the south, he saw a tipi standing there. He looked around. He saw nobody. He went, he stopped in the door. He looked closely inside. He went

[1] Spirit. The term is used in a very general way, much as we use the word supernatural. It refers to specific spirits, whether guardian spirit (pp. 9, 114, 115, 116) or not, and to spirits at large. Presumably the term is related to those for medicine, *doyam, doye, doyum*. Cp. Mooney, 398.

inside. It was the tipi of Spider Old Woman. She had a bucket on the fire, cooking corn. The boy put in his hand, picked some out and ate it. He walked around the fire. Spider Old Woman was at a plant a little way off, working at that. When she turned to go to the tipi that boy knew it[1] and he was off like that. (Pantomime of passing one palm quickly across the other.) Spider Old Woman came into her tipi. She saw a little track. When she saw it, she clapped her hands. "Aint that sweet, that track! I wonder whose it is!" She went outside and got four sticks and made arrows. She made a ring and stick (pole, *kâmâtǫ)*. On the west side she put the arrow and bow and on the south side, the ring and stick. She went outside to where her garden was. The boy was coming now. He was looking closely about. He came to the tipi. He went inside. When he went in, he saw the bow and arrow and went right away and picked it up. He got the ring and shot the arrow at it. When Spider Woman turned to come into her tipi, that boy knew it, he took the arrow and bow and went off. When she came in to her tipi, gone were the bow and arrow and the ring was way over on the north side. "H-m!"[2] she clapped her hands. She sat down. She wondered, "How am I going to catch that little child, whoever it is." She made herself into a butcher knife, and there where her bed was, on the north side, she lay in the fold of her buffalo hide. When the little boy came in again, he looked closely, he saw that butcher knife. "There you are, lying over there," he said, and he ran away. (When he went back, he always went back to his mother.) Spider Woman got up. "I wonder what I am going to do to catch that sweet little thing!" Morning came again. She sat quiet, thinking, "What am I going to do to catch that sweet little boy!" She brought in a tipi peg and painted it with *paiqŭêdâ'*, sun red. Right at the entrance she put some hay and lay down in it. Again she had some corn on to boil. The boy came again. He looked around closely. He saw nothing. He stood close. She opened her eyes and looked at him. The little boy opened the flap, he put in one foot, he withdrew his foot, he was scared. He put his foot inside again, he looked around, he saw nothing, he went in. He saw that corn, and went where it was cooking. He reached for it, he looked around. He reached again. That Spider Woman stood up at the entrance. He screamed out. Spider Woman clapped her hands. "Aint you a sweet little boy!" She caught him. He hit at her in the face (laughter). He hit her. She held him in her arms and patted him. She began to sing. She swayed back and forth and sang,

Aho! waho! aho! waho!

(like a lullaby). He stopped crying. She put him into a buffalo hide on her back. She took him outside. She was a medicine woman, so

[1] "Medicine people always know things beforehand."
[2] "Hm. . .m! means aint that sweet!"

she knew his mother was lying over there and that he was nursing at her. She sang:

> Your mother has been dead a long time,
> She has swelled up.
> You are still nursing her.

He got used to her, he stopped crying. He would play outside and come back. He would call her grandmother. When she went to the field she said, "Grandson, when I go out, you must not disturb the bed over there on the north side where we have it." — "I wonder why she told me that," he said. After she was gone, he said, "I wonder why she told me not to go on that place." He went there and was moving the things, something was there. He found a great big snake lying in there. He hollered loud a! a! a! He picked up his arrow and bow. He began to shoot at him. He hit him right on the head. He kept shooting at the same spot on the head. He killed the snake. He pulled it out. He threw it outside way over there. There she came, Spider Woman, and went into her tipi. "Grandmother! I killed a big snake in here. It lay alongside our bed. I killed it." She clapped her hands, "*Hą! hą!* That's your grandfather. You killed your grandfather! Where did you put it?" — "Way over there outside." She went and picked it up and put it in her bag and dug a grave for it. After that he said, "Grandmother, make me a *k'odal*" (ring for stick game). — "*Nyan!* What kind of *k'odal?*" — "Whenever I want to play around, I will roll it like that," he said. She said, "I think you are crazy to play so," she said. "Yes, grandson." From her hip she cut some skin in a round. She spun the ring like her web (leaving the same kind of empty space in the middle.) She brought four sticks and cut the tips. "Turn the other way!" she said to the little boy. She had the ring in her hand. She threw the ring at the boy, at his back, and it rolled over his back and head and rolled on. He hollered *ă'! ă'!* The ring rolled on to the east, and the little boy ran after it. He threw at it with the stick. The ring fell over. He picked it up. Spider Old Woman said, "You ought to know better. You must always make that ring go east or north, never let it go to the south side or upwards." Every time he played east and north and west. He began to think, "I wonder why grandmother does not want me to throw it southwards and upwards. Let me throw it upwards." He threw it upwards. Then it fell back, it fell on top of his head and he split in two. There were two of them. "*Ă! ă! ă!*" they said. "Brother *(pabi)*!" they said. The first one went inside the tipi. "Grandmother, I have brought a brother now. You always told me not to throw the ring upwards. I threw it, it fell on me and here there are two of us." She clapped her hands. "I told you not to do that. Yes, boys, now you may throw it upwards, but not southwards," she told them. Now each got two of the four sticks she made. The younger one said,

"Brother *(pabiidǫ)*, let us roll it southwards." The older one said, "No, grandmother does not want us to do it." — "Yes, let us do it!" The younger one said, "Let us do it, just a little bit." — "Yes," said the older one. They stood facing the south. They rolled it very carefully, just a little bit. When it went just a little way, each threw his sticks. They were laughing, enjoying it. After a while it began to go faster. They hollered and ran and threw their sticks. There was a little hill. The ring went fast over the hill. They ran as fast as they could, they came on top of the hill. Way below there was a tipi. The ring went on rolling down the hill and went on top of the tipi post. The boys went on. They looked at each other. They came up to that tipi. The younger one called in, "Bring us that ring from on top of your tipi post." The man inside said, "*Hǫ! hǫ!* Somebody is talking outside, 'Give us that ring,' he said." The man inside said to his wife, "Look outside to see who it is." The woman stuck her head outside, and there were two little boys standing there. She turned her head to her husband, "There are two little boys standing outside." — "Tell them to come in." She told them to come in. They went in. They went by the south side and sat down on the west side. The older sat down, the younger sat down (on his brother's right). As they sat down, they looked around. There were four bags tied to the tipi poles. The man told his wife, "Take a stick and touch that one tied over there on the south side." She got up and touched one of them. Smoke came down and lay that high (two feet) all over the ground. "Look at the boys!" he said. "They are still sitting over there," she said. "This side, touch it!" he said. Smoke came down, and smoke (*aise dâi*, smoke medicine) lay that high (three feet). The younger one said, "Do something! It is pretty bad. I am almost dying." The older one said, "*Tąnmąn* (over head)! *tąnmąn! tąnmąn!*" The smoke hung over their heads. "Look at them!" he said to his wife. "They are sitting up yet," she said. The older one said, "Brother, get up, take a stick and on the north side touch them, both of them." The smoke came down and the tipi filled up with smoke. The younger one said, "Brother, say *tąnmąn!*" He said, "*Tąnmąn, tąnmąn!*" The smoke stayed above their heads. The man and woman were panting and had fallen over. "Brother, look at them!" Both of them were lying dead. "Yes! let us go!" The younger one climbed up the pole and got their ring. Then they went back to their grandmother. When they got back they went in and said, "Grandmother, we were rolling the ring southwards and it went up the hill and down, and there was a tipi; the ring went on top of the tipi pole. We went into the tipi. He gave us a big smoke. We killed him." — "My grandsons," she clapped her hands, "he was a big chief. You ought not to have done that. . . .[1]"

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[1] More of this tale the narrator said he did not know. Some men knew one part of this tale, some, another.

2. THE FLOOD AND SPIDER OLD WOMAN[1]

It rained for ten days and the water covered all the land. It killed all the people. There was a woman who had for her *dâ'kya* the spider. After the water covered the land, she turned into a spider. She floated about until the water dried up. Then she became a woman again. After the water soaked in, soft, soggy places were left. Spider Old Woman (Konatąsǫhi) could stay on top of them. So she is safe on water and land and in the air[2].

3. STAR GIRL[3].

There was a camp and in this camp there was a young woman who was married. She had one sister and six brothers. This woman used to go after wood to carry on her back. Her husband loved her. He would paint her face[4] every day before she went for wood. One day in the woods this young wife met a bear with whom she fell in love. The bear did not like the paint on her face and would lick it off. Her husband wondered why, although he always painted her face, when she returned with wood the paint was off. He realized that his paint had been washed off by some one in the woods. He thought he would paint her once again and follow her and see who it was who washed off the paint. As usual the woman went to the woods. He followed until he saw her met by a bear who licked her and hugged her. So he said to himself that now he knew who it was who rubbed the paint off his wife's face. Meanwhile the two parted, the bear took off for the tall brush and the woman gathered her wood. The young husband returned to camp at once and waited for his wife. He asked her why she rubbed the paint off her face. He said that he had painted her to show his love for her, that she might look beautiful. She answered that it was sweat that washed off her paint. But he knew better, he knew how the paint had been rubbed off. He called together all the men and told them there was a bear in the woods, they were to round him up and kill him. So the men went out with their bows and arrows and rounded up the bear and killed him. His wife told him that if he killed the bear to bring back a piece of hide for her to tan and make something of. So her husband brought her a piece of hide and watched to see what she would do

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[1] Informant 2.

[2] "As you will be," smiled Kiabǫ, "when you travel." Spider Old Woman was the name he had given me and which his family used.

[3] Informant 2. The Pleiades are called Tamatodâ' or Star Girls and this is the constellation associated with this tale, although in the tale there is but one girl in the constellation, the other stars being her brothers. According to another informant, the star furthest to the east is the girl. She has five brothers; the seventh star is the fire they light their pipe by.

Cp. Lowie 1 : 205—211; and bibliographical note. In the Crow tale the constellation is the Dipper.

[4] Actually a man would paint his wife's face, red all over, in token of his affection.

with it. He found her weeping as she examined the hide. Her husband asked her why she was weeping. She answered, "I have something in my eye that makes the tears run."

This young woman and her sister and a band of girls went down to the creek. After they got there, her sister proposed that they play a game of bear, one to act as bear and the others to go near the den and pick berries, and the bear would chase them until he caught one of them *(setyayum*, bear play)[1]. The woman with the bear hide played the part of bear. She told her little sister to run back to the camp and hide where there were a bitch and her pups. Upon the first run in the game, her sister ran as she was told. The young woman placed the bearskin on her back in order to become a real bear. On the second and third trial of the skin on her back, she turned part bear. On the fourth trial she was all bear. She ran after the girls and caught them and killed them. She went into the camp and attacked the people. The men tried to kill her, but failed. The bear killed all in the camp. She went to where the dog and the pups were to find her sister. She took her sister with her to where they had lived and had her do the work that was to be done. She was trying to find a way whereby she might kill her little sister *(piisan)*. This Bear woman ordered her little sister to take a digging stick *(tâ')* to kill for her meal a jack rabbit and not to come back until she had killed one; if she did, she would kill her. So she took the stick and went where she thought she might find a jack rabbit. She was unable to kill one, and she cried as she went along. Meanwhile the brothers who had been away from home hunting were returning and heard someone crying. One of the boys, Tâphiki (Hear-quick man, Sharp Ear) heard someone cry. Bǫǫki (See-quick man, Sharp Eye) saw her and recognized in her their little sister. They all went up to their sister and asked her why she was crying. She said their sister had turned to bear and had killed everybody but her and had ordered her to go out and kill a jack rabbit. So one of the brothers, T'ǫguki (Good-aim man), took the stick and scared up a jack rabbit. The rabbit ran away and stopped to look back and Good-aim man motioned at the rabbit four times with his stick, which he let go. It turned over once and killed the rabbit. He said, "Now, sister, take this rabbit to our sister. If she ask you how you killed it, lay it down, motion towards it four times and throw the stick and hit it as I did." She took the rabbit and went back. Her sister asked her how she had killed it. She said she would show her how she killed it. Bear Woman told her to try it, if she missed her mark she would kill her.

Bear Woman would send out her little sister to gather wood. She would lie in the entrance of the tipi and would tell her little sister

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[1] Actually there is such a game. As each girl is caught she lies down until all are caught.

not to touch her feet lest she kill her. Her brother, G'uuki (Smart Man), had told her to go around the camp and gather up what bone needles she could find and stick them in the floor, but to leave a space for her to get away by. "Get a heavy stick and as she sleeps hit her across the shin. Sharp Ear will be listening for you and Sharp Eye will be on the watch for you." She did as they told her. She made her get-away to where her brothers were. After Bear Woman was struck, she raised up on her hind legs and then fell over on to the bone needles. While she was pulling them out, the girl ran to her brothers. After she reached her brothers, Bear Woman began to trail her. They all started to run. About the time they were getting tired out, Fast Runer (Sâyiki) gave his magic power to make them run faster. Bear Woman had more power than Fast Runner, so they were overtaken. The closer Bear Woman came, the more they cried for help. Suddenly they heard someone saying to them to come near him. At first they could not make out from what direction the voice came. On hearing it the second time, they ran in the direction of the voice. Bear Woman was near them. But the rock they had heard told them to run around it four times (clockwise[1]) and then stand upon it. They stood upon the rock and the rock raised up. Bear Woman arrived and made a leap, but could not reach them. His sister told Sharp Shooter (Guaki) there was but one place Bear Woman could be killed, between the toes. Turned-to-Bear struggled against the rock, scratching it, until she moved it to an angle, before they were able to kill her. The rock rose up into the sky; they stayed up there, and the rock came down. They stayed up there until they turned into stars, Tamatọdâ[1], Star Girls. The rock still stands leaning over as the Bear Woman left it and with the scratches of Turned-to-Bear upon it.

4. HOW THEY STOLE THE SUN AND PLACED IT[2]: HOW THE KIOWA BECAME PARAMOUNT

All creatures had one tongue. There was darkness, no light. There was one man thinking that the conditions were not satisfactory, one creature would meet another and kill him. One man was thinking in that way. He planned, "If I meet another I will talk with him and we will agree and meet others and plan until we all come to agree." This man met another man who started getting ready to fight. He called to him, "I have something to tell you. Let us talk together!" So the two agreed and they looked for another man. They found him and then there were three of them. They went out and looked for another man, and they looked for another. So they increased for several years. Finally all came together. This man spoke to them.

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[1] The usual Kiowa circuit.
[2] Informant 2. Cp. Goddard 1 : 41—43.

"We have all been killing one another. That is not the proper way to live. Let us live some other way." They knew there were others somewhere who had daylight. The leader of the people who were living in darkness sent scouts to the people living in daylight. They had a game in which they used the sun to play with. The field was east and west, and the people were standing on both sides. In this game *(kậmâ')* two men played one against the other. They had two poles with buckskin strings at the end and they marked the poles to score on[1]. The scouts saw all that and they went back and told the leader what they had seen. After they told him, he gathered the people together and taught them the game. He told the people to run as fast as they could. "I will be your judge, to see how fast and far you run." The first creature he selected was a swift hawk *(sąguda)*. He said, "Now you come and stand by me." Prairie Chicken *(tahkil)* came to the leader and said, "I am a swift runner too, but my running-distance is very short." — "Well, you run and let us see what is your running distance." So Prairie Chicken ran and the leader said, "Yes, you are swift and I select you." So Prairie Chicken was the second to run. Many creatures were in the trial. The third was Coyote *(k'aude)*. He said, "I am not so swift, but I am a good dodger." The fourth one was Ąą [a kind of hawk]. The leader told Ąą to go out and see how they could get hold of the sun. Ąą told Coyote, "Try and see what you can learn of the game." The second runner was to be Prairie Chicken. The third was Swift Hawk. Ąą was to be the last runner to carry the sun. Coyote went over to where the people were. They saw him and tried to chase him away. Coyote called out to the one of the two in the game whom he saw was going to lose, "I will be on your side." Coyote called out, "I will bet on the highest score." The game went from one side to the other. When it started back to the other side Coyote called out again, "I will be on your side." The player called to Coyote, "You come on my side." The other people objected, but the player said, "No, you come on my side." They started another game. Coyote said, "Let me run alongside." The player consented. Coyote called, "Let the highest score *(kiate)* be made! I am betting on it." The game lasted until they were even in score. Now said Coyote, "Let

[1] This is an erroneous translation. (Cp. Culin, 442). My interpreter, a youth of about twenty-five, had never seen the hoop and pole game which is being referred to. He did not know the terms of the game, or even its general character. At the close of the story, the narrator, his friend White Horse, and his step-father-in-law, Emotaa, gave us a pantomime with the kitchen broom for the pole. The hoop or ring which in the tale is the sun is actually made of wood covered with buckskin painted red. It is the size of the ring that can be made by thumbs and middle fingers. The scoring is determined by the way in which the pole hits the hoop, the highest score being made when it passes through the hoop. The references to the play in the tale were very animated, but unfortunately were lost in the inadequate translation of one who not only did not understand them but had no curiosity or interest.

me roll the ring [the sun] for you." They were rolling it towards the east. He rolled it for him. His side won again. As they started back, going west, Coyote said, "I am going to throw it hard." He threw with all his strength. The players fell behind. Coyote passed them. He followed the sun without pausing. The people started after him, crying out. They were chasing him. He hollered, "I am tired, where are you?" Prairie Chicken got up, and took the sun. Coyote ran into a hole. His pursuers started to smoke him out, that is the reason Coyote wears a smoky, brown collar. They pursued Prairie Chicken. Prairie Chicken called out, "Where are you? I am giving out." — "Well, here I am," said Swift Hawk. He got up and threw the sun on his back and started to fly. Prairie Chicken hid in some grass. They looked for him and looked for him and could not find him. That is the reason prairie chickens are hard to find. In looking for him they stepped on his tail feathers and broke them. That is the reason prairie chickens have short tail feathers. Swift Hawk went on and called out, "Where are you? I am giving out." Ąą called, "Here I am!" and he took the sun and flew up and up. The pursuers were left far behind. Ąą flew still higher, and the people saw him coming as they began to have light. Thus they brought the sun. They put the sun on top of their tipi. That was not high enough. They put it on top of a tall man, it was not high enough. They put it on top of a tree. Not high enough. Spider Old Woman said, "Bring it to me. Let me have it." She put it on her foot and kicked it up and said, "Sun, go up and give light to all the world."

So all the people were together. There was a big body of water. On top of the water some sharp points were sticking out. The leader said, "Whoever jumps in here his people will be above all others. Others will be afraid of them." Several creatures started to jump in, but it looked too dangerous, and they stopped. The sharp points were only water plants *(âpǫ)*. Finally the creature who dove in was a man and he was a Kiowa. The leader said, "Now, since he dove in, he shall be above all of us." All this happened where we are now. *O'bahâ*, that is all.

Variant (HOW THEY STOLE THE SUN AND PLACED IT[1]).

It was pretty dark, just like night. Some people were living there, and Sendeh was living there. Towards the east they would see something light. The people said to Sendeh, "Sendeh, do something about this!" — "Yes," said Sendeh. "Let everybody come, all those who are living here, people, animals, birds." When all gathered, Sendeh said, "See that little light way over there. That is the place they keep the sun. Those men who keep the sun are mean people. It is *dâki'a*," he said. "They are playing *kąmâ'* over there and they use the sun for that," he said. "Who will go for it?" he asked.

[1] Informant 8.

Rabbit said, "I will go.". — "And who else?" he asked. Deer said, "I will go." — "Somebody else!" said Sendeh. Fox said, "I will go." — "And who else?" he asked. Sąguada′ (chicken hawk) said, "I will go." They were four. Sendeh said, "Rabbit, you go there. Even if the people do not want you, still you stay there. They might overlook you." — "I run a little way and then I give out," said Rabbit. "Where you give out, let Deer take your place." Deer said, "After a certain distance, I give out," he said. "Then let Fox run." Fox said, "After a short distance I give out." Next to Fox, Hawk was to stand. Rabbit went there and the people said to him, "Go away! Don't come here!" But he stood there watching them. Some of the people said, "He can not do anything; he is too little." When they threw the sun, two men ran after it. Rabbit went close to where they were playing. They said nothing to him. After a while he ran alongside the two men. They came back, the two men. The sun fell over and Rabbit went up to it and looked at it closely. The men said nothing to him, they were used to him now. Sendeh had said to Rabbit, "The reason I am sending you is that when you catch the sun and put it under your arm, the people looking at you will look only at your white tail." Rabbit caught up the sun and ran fast. Everybody hollered and ran after him. In front of him there was some light, from the sun. As he came near where Deer was, Rabbit said, "Where are you? Where are you? I am giving out." Deer jumped up and took the sun and put it on his back. When Deer took the sun, Rabbit turned back where it was dark, and the people could not see him. When Deer was giving out, he said, "Where are you?" Then Fox took the sun and put it on his back. He went as fast as he could. "Where are you? Hurry! Hurry!" And Hawk took the sun and put it on his back. Those other people, because they were *dâkiagâ*, came running close behind them. Sendeh was standing near where Hawk was carrying the sun. Hawk came closer. "Where are you? I am giving out." Sendeh stood there. Hawk threw the sun into his hands. It was hot, so Sendeh tossed it from one hand to the other. Now the people were coming up very close. Sendeh motioned his hands upwards four times, then he threw up the sun. "Stay in the sky and give light over the world," he said. Those people went back. There was a beautiful light all that day. Sendeh told the sun to go down to the west and go under the earth and in the morning come up in the east. "Everybody will sleep when the sun goes down," he said, "and everybody will wake up when the sun rises," he said. That is all...

On Rabbit, Deer, Fox and Hawk, on the back of each, there is a little brown from being scorched while carrying the sun.

Variant (HOW THE KIOWA BECAME PARAMOUNT)[1]

Somewhere there was a voice and the voice said, "Whoever jumps into this pool of water, will get something," and that was, to live in the centre of the world. Everybody was to try to jump into the pool of water. When they started to jump, they were afraid, because sharp points were sticking up, thick like cattails *(â'pâ)*. Everybody (every tribe) took a turn; but everybody was afraid. Now it was the turn of the Kiowa. He sprang up and shouted and jumped into the pool. After he jumped in, nothing harmed him, he went through the roots, and got out on the other side. They heard a voice saying that the Kiowa had won the reward — to live in the centre of the world, all the others were to live around him, none could harm him or chase him away. So this is his land. The voice said again that after the life of the Kiowa ended there would be no more life on this earth. When the Indian race and language come to an end, there will be no more life on this earth.

5. RED HORSE[2]

There was a camp. They began to make a horse out of clay. They made it in the shape of a horse, they blew their breath through its nostrils, they stuffed it with wind. They killed a snake and used the skin for its hide. When they had finished, they heard it move. They had to hold it. They could not hold it, it got away from them in a whirlwind, up into the sky (*pæ̨*). After it went up they prayed to it and asked it not to run over the Indians, and if it came along to remember them because they had made it. That was Red Horse (Tsæ̨igul)[3] or Cyclone. When they speak to Cyclone *(mâkoi)*, Kiowa believe, it will go some other way, because they made it.

After this they were going to begin again to make a horse. They sent two moles *(pį')* to where horses were grazing to see how the hoofs were attached, and the mane and tail. The moles stopped at a point where the horses came to water. When the horses came, they were afraid because of the moles. When the moles returned to the camp, they were already working on the horses of clay. They had to go to a prairie dog, to get its hide. They had to go to a deer, to get the shape of its head, the ears and the mane, — the head part was of deer. Then they had to try it out. Some body rode it, but it did not go very far. Now they had to go to a turkey, to get its beard, for its tail. They went to a turtle, for its hoofs. They went to a beaver *(bo')*, for its warts. They went to the whirlwind *(mâtâige)* for the hair on the flanks[4]. They tested him again. Somebody rode him and the horse ran one hill away. They brought it back and they

[1] Informant 3. [2] Informant 3. [3] Mankagul (wind red) is a woman's name.
[4] Compare Mescalero Apache. When the horse was made, "Slender Whirlwind said he would stand on the horse's weathers (just back of the mane). Large Whirlwind said he would stand in front of the hips." [Goddard ms.]

went to an elk *(go'koy)* for its teeth. They went to a deer for its pads. They tested it, and it began to run well, it did not stop, it kept on going. They had finished it. That is how they made the horse.

Variant[1]

They knew where there were some wild horses, but they never could capture them. So they sent two men who could observe well to go and lie awake until those wild horses would come to water[2], and each was to observe the horse closely, his head, eyes, ears, and hair, his hoofs, mane, and warts. Then the men were to return and tell what they had seen. So they went and did as they were told and came back. They asked them to describe the head of the horse, and one of them said, "The head of the horse is like the head of the elk." So they got an elk and took his head. He said the horse had ears like a wolf. They got a wolf and took his ears. He said the horse had eyes like a buffalo. So they got the eyes of a buffalo. They asked the other man what color hair did the horse have? Color of elk. So they took the rest of the elk for the body of the horse. He said the tail was like a turkey's beard. So they got a turkey's beard. He said the horse had a mane like an elk, so they took the mane of the elk for the horse's mane. He said the hoofs were like the shell of a turtle. So they took a turtle shell for the horse's hoofs. They said the horse had only two legs and the rump was like a cockle burr *(se'monta)*. When these men went out to observe, they observed very closely, but the wild horses used their *dâtâgi* (magic) to make them misrepresent the hind parts, so those they might make would be different from theirs. Into the horse they were making they breathed fire and wind. The maker told the figure to move, and it moved and blew up the camp; it was dangerous *(selbihų)* and it blew around and around and jerked up the trees. The maker said, "This is no horse! You stay up there! Wherever I may camp, do not come around where I am."

Spider Old Woman said she was going to catch one of the wild horses. She went to where they came to water. She floated around on the water. As the wild horses were drinking, one went farther out into the water than the rest, and Spider Old Woman dropped a stone into the water, and it made a circle, and she threw out her web into the circle, and the web weaved into the circle and it turned into a rope around the horse. She jerked it and caught the horse and took it into the camp. There they looked closely at the horse and saw that it was different from the one they had made. The horse they made they called Tsąigul (horse red). Red Horse said to them, "If ever you see me coming, you must notify me and I will

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[1] Informant 2.
[2] Cp. Mooney, 309.

pass by in another direction." Ever since then, as is well known, no Kiowa home has ever been destroyed by Red Horse[1]. *O'bahâ.*

But Kiabǫ added, "If ever you notice Red Horse coming towards you, think about this story, and say to him, 'Don't harm me!' Red Horse knows the Kiowa language. Once when we saw Red Horse coming on us, Poor Buffalo went outside and spoke in the direction of Red Horse, 'I am camping here, go by me!'"

6. BUFFALO OLD WOMAN (PÂSǪHI)[2]

The Kiowa were in a camp. They were at war with the Pawnee (Kuige'go). The Pawnee attacked them one day and captured a girl. They took her to their camp. The girl ran away from them. She started home, and on her way a rain storm came up. She had no shelter, she looked around and saw the skeleton of a buffalo. The hide was still on it, but it was all dried up. So she went under this dead buffalo. She was tired from her long walk, and fell asleep. She dreamed about a buffalo. In her dream the buffalo gave her a medicine. The buffalo spoke to her, "After you come out of the buffalo, when you get to the hill yonder, you must look back to where you were asleep." She obeyed her dream and when she came to the hill she looked back and saw a rainbow where she had been sleeping. Her long walk had made her feet sore. In her dream the Buffalo had told her what to do. She was to sit down on a hill. As she sat there she saw some wolves chase a buffalo. She saw them kill it. She started over to where the wolves had killed the buffalo. She had a knife with her. She butchered the buffalo. She took the meat and dried it for her journey. When she had her meat ready, she started on home. She was on her way when she saw a man of her own tribe. This Kiowa man who found her went back to the camp and told them that the girl who had been captured by the Pawnee was coming back. The girl got back to her own people, and after that she married a Kiowa man.

The Kiowa there were going out on a hunt one day, and this woman told her husband if he killed a buffalo to bring back a piece of hide from the neck. When her husband brought back the hide, she dried the hide, and cooked it on hot stones, which made the hide tough. She cut it in a round shape. She sent her husband after a deer hide. They fixed it on top of the buffalo hide. When her husband went on another hunt, she told him to bring her the pieces back of the hoof, and a tail. She painted the shield black in the middle. She attached the hoof pieces to the black spot. She painted white around the black spot of the shield. Now she took off the deer hide (it was on this she had painted) and put the medicine the Buffalo in

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[1] The only thing Cyclone can not destroy or uproot, if he wish to, is a grape vine.

[2] Informant 3.

her dream had given her between the two pieces of hide. After she finished the shield, she asked her husband if he knew what the painting on the shield meant. He did not know. She said it was painted like a man's eye, the white was the white of the eye, and the black was the pupil.

They were going on the war path and this woman's husband was going with them. She gave him the shield she had made. She told him if any of the men were shot, to use the medicine and sing the song the Buffalo had given her, and to take out the buffalo tail she had put inside with the medicine.

When they were fighting with some white people, one of the Kiowa was shot. They knew the man had some medicine, so they gave him some horses to doctor the man who was shot. He took out his medicine from the shield and doctored the man and he recovered. (What did he do?) He acted like a buffalo, making buffalo sounds. He shook the tail over the man. He blew on him — *ha!* When they got back they told how the man had used his medicine on the man and made him well.

They still have that medicine, but they do not use it on persons who are shot, but on sick people. Some of our people use it. Now when they use the medicine and sing the song Buffalo gave the woman, if they hear the woman singing with the medicine man, it means the patient is going to recover. The medicine man paints all below his mouth, red. Buffalo hair is tied in his scalp lock, the hair is from the body of the buffalo, it is braided and painted red... The woman had spat the paint out of her mouth, white and black paint for the shield and red face paint for her husband. Swift-hawk feathers and other feathers were inside the shield, they were a part of the "medicine[1]". The doctor brushes the patient with these feathers. There is also a plant perfume, which the woman also spat out from her mouth....

That woman, we all know about her — Pâsǫhi, Buffalo Old Woman.

7. DEER-CHARMING BOY[2]

There was a camp and the people began to get hungry. There was nothing to eat. One day they heard the crier *(o'weltǫki)* call out that the people were starving and they were to do something about it, even the boys. The crier was going around on a horse. There were an old man and old woman on the edge of the camp. They had a little boy *(tali)* with them. He asked his grandmother to ask the crier to stop by their tipi. So the crier came along and they stopped him and told him the little boy wanted to speak to him. The crier was asking people in camp if they knew anything to draw

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[1] Cp. Mooney, pls. LXII, LXIII.
[2] Informant 3.

the deer[1] to the camp. The little boy said he wanted to do something to draw the deer so they could have something to eat. The crier went in to the chief's tipi and told them this little boy knew something and wanted to try it that day. They brought in the little boy. Some of the men agreed, saying that poor people always knew something[2]. The man asked the little boy what he wanted in order to draw the animals. He told them to make two arrows, one from a choke cherry *(ëhịpëp)*, the other from *sǫkop*'[3], the feathers on the arrows to be eagle on one arrow, from the eagle whose tail feathers are edged in white, on the other arrow from the eagle whose tail feathers are all black. When they had made the two arrows, he told them to put a pot on the fire, and they did so. The little boy sang a song.

I lost my grandmother's spoon.
Grandmother whipped me.
I lay down crying,
That is where I got my medicine.

The second song was:

I was wading in the water
And kicked out the minnows
On the banks.
The minnows turned into deer.

He had said, "When I sing this song, you stir the water in the pot, as if you were stirring meat." When he sang the song, and they stirred the pot, one of them heard a sound as if of deer in the pot. They kept stirring. They peeped into the pot, it was deer blood (as they used to cook it). They all shouted. They stayed up all night with the little boy. Early in the morning he told them there was going to be a fog that day. He told them that all were to go in a ring and each was to carry a piece of sage brush and throw it inside the ring. They were to carry him on their back. He told them to go in a circle with the arrows and a man sitting in the middle of the circle was to hold the arrows with his arms crossed. A man was to sit on either side. The arrow in his left hand he was to give to the man on his right, the arrow in his right hand to the man on his left. They were to carry the arrows around a circle on horseback until their

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[1] *Kâkâ*, to draw up deer. The narrator had never seen this done, but Lone Wolf, the father of our interpreter, had seen it. Lone Wolf had told how once when he was a little boy, after a man had drawn up a deer, his mother went to get a piece, leaving him to look after the baby sister in her cradle. The boy was so excited about the drawing up of the deer that he dropped the cradle. His mother came back and shook him. Because of the cradle hood the baby was not hurt . . . Lone Wolf would tell also of how they drew up wild horses. No medicine to draw up buffalo was familiar to anybody.

[2] "It is always the poor little boy who has the medicine."

[3] This does not grow in Oklahoma.

horses tired, then they were to pass them on to two other men and so on until the arrows were returned to the man who first gave out the arrows[1]. After he received the arrows, inside the circle the fog lifted and the circle was full of antelopes *(t'aimu)*. Then the men drew together in the circle, making it smaller. The antelopes ran in a circle. All at once they heard something singing:

I am not crying
Because I am going to die,
But I am crying
For my wife and children.

It was a male antelope. This antelope was running round with his mate and two young ones. When they heard him singing, they opened the circle and let the four out. They took their blankets and waved them at the other antelopes and made the circle still smaller. They drew it in and drew it in until they got so close to the antelope they could seize them by the neck. Even the women folk caught them. After they killed the antelope they gave the little boy the kidneys of four antelope. They laid the kidneys by the two arrows for the little boy. Now the camp had plenty to eat. When they got home the chief let the old woman, the old man, and the little boy live next to him. He took care of them. The little boy's name was Kâkâ'tali. That name they still know to this day.

8. ON THE END OF THE WORLD[2]

Honde[3] *dâ'kya* (some spirit) watches the Indian fires. He sends Coyote or Fox or Red Horse (Cyclone) to see if the fires are kept up. When an Indian fire no longer burns, he will destroy the world by flood[4].

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[1] Cp. Mooney's account (pp. 288, 289) of antelope drawing ceremonial; and compare the buffalo arrows of the Cheyenne. (Dorsey, 2).

[2] Informant 9.

[3] In this phrase the extremely pantheistic attitude of Pit'dogede' finds constant expression. She would variously translate: Spirit whoever you are, some kind of spirit.

[4] The idea of the end of the world, the last day, is common, I have found, at the pueblos of Nambe' and Isleta, where it is a judgment on failure to preserve the customs. There also it is by flood.

SENDEH TALES

9. WHITE CROW HIDES AWAY THE ANIMALS[1]

There was a camp. In this camp there was a group of hunters who went out to hunt game. They were never successful in finding the game, for some reason they did not understand. Every time they went hunting, the game scattered and was hidden where it could not be killed. This caused the people to starve. They did not know that there was something that went out and informed all the buffalo and deer within reach, of the hunters who were looking for game. In this camp there was a man who could turn himself into a white crow and would go out in advance of the hunting party and notify all the game within reach to make their get-away. This White Crow would return late in the day when none could see him and turn back into a man. The starving people moved away in the various directions they thought they would find game. The man who changed into a White Crow did not move because he had under his home a door to where all the buffalo were underground. The door to the underground was a big stone. The scattered people returned to their camp. They found this man still there. He said to the people, "Why did you all come back? I have nothing to eat. I have been having just as hard a time as you all. I have had no game since you left."

One day they were playing *kǫmâgya*. This man came towards the players. The players smelt the odor of buffalo fat, from the direction where the man was standing. (They had been eating dry hides, even their own buffalo-hide clothing.) They noticed that the man had on a good looking buffalo hide, which he had turned inside out, to disguise its newness. He also had a *koysoybi* (sacred stick) made out of (? rubbed with) buffalo fat, which they could smell. He did not like their noticing him, so he went away lest they find out his secret.

Now Sendeh called the men together and offered to go that night and spy around that man's camp and come back and tell them what he learned. So he went and spied and found out and came back and told them that he wanted two men with good eyes to watch wherever this man went. So Owl and Dragonfly *(kâik'onhau'ul)* were to watch this man as he went up. Sendeh told them, "Lie down on your back and watch him wherever he goes." So both lay on their backs, and watched him until Dragonfly's eyes popped out and never went back into place and Owl strained his eyes until they

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[1] Informant 2. Cp. Mooney, 349; Goddard 2: 126—127 and bibliographical note, p. 126 n. 1.

became larger than ordinary eyes. Both watched the man until Dragonfly lost sight of him, but Owl kept his eyes on him until he descended underground.

Sendeh gathered all the men that night and told them to announce that everybody should move, that he had a plan to work out, because he knew there was something in that man's house. He himself was going to turn into a little pup. They were to leave the pup behind somewhere. This man had a daughter; she would search the camp for anything they might have left behind and she would find the pup. So next day early everybody moved, and Sendeh turned himself into a dog. Somehow he forgot to put on the whiskers of the dog. The little girl found the dog that she thought was left behind. She took it home to make a pet of it. When her father came home, he ordered his daughter to hand him the dog to examine it. The man remarked to his daughter that this was not a dog, he was afraid of it, he thought it was a person disguised as a dog. When the dog heard this he began to tremble. The man told the girl to take the dog out and kill it. But she refused to throw the dog away, because she wanted to keep it for a pet. The girl said she would keep it and feed it. She gave it a piece of meat. The man went out as usual and directed all the game to be on their guard. One day when he was away the little girl removed the stone. She had the dog with her, she called him to look into the hole, saying they had something there. The little pup acted as if it were afraid to look in. She grabbed it and said, "Look in, little pup, and see what we have." When she did this the pup jumped into the hole, and turned into a man and began to holler, "Scatter all over the world! Scatter! Scatter!" The buffalo all came out. Sendeh turned himself into a cockle burr and stuck on the fetlock of the last buffalo that came out. The people of the house were waiting to kill him, but they did not see him. Sendeh waited until the buffalo went a long way off before he dropped off and turned himself into a man. He went on hollering, "Scatter! Scatter!" After the man returned to his camp and saw what had happened, he said to his little girl, "See what you have done! I was afraid something like this would happen. Now we are going to have a hard time."

After this Sendeh returned to his people and they began to enjoy their buffalo meat again. This made White Crow worse. He went on directing the buffalo to hide away from the people. White Crow began to make it known to the people, by flying over their camp, that he was going to be harder on them than before. "I want you to know I am he who kept you from killing the buffalo. You are not going to kill any more buffalo." That night Sendeh gathered all the men into one place and told them he had a plan whereby he thought he would be able to catch White Crow. To do this they were to follow his instructions closely. They were to have it announced that everybody move to a forest several hills away and that night he

would turn himself into an elk and lie in brush where White Crow could not notify him, and then they were to come and kill him and butcher him and to cut him between the ribs, not to break the bones, but leave the skeleton, and to leave his head with the horns on. So next morning the people moved to the place he had directed them to, and part of the men went out to look for game. A hunter scared up the elk, chased him and overtook him and killed him and butchered him as they had been told. While they were chasing him White Crow flew above Elk, and said, "I wonder how I overlooked you? I should have told you they were hunting. I am to blame, but I know you can run fast and save yourself." After the hunters left, White Crow flew to where the skeleton was and lit on his horns and he thought to himself, "I know this is not an elk because I know what happened before and I know this is old Sendeh who has disguised himself. I will test him and find out." So White Crow stood on the head and struck with his beak on the side of the nose, saying, "I know you are Sendeh! I know you are Sendeh!" He kept on striking. He stopped just when Sendeh was about to cry out. "Well, I will try another place." He moved back to the hind leg. to the knee cap. He struck with his beak, "I know you are Sendeh! I know you are Sendeh!" Again Sendeh was just about to holler when he stopped striking. "Well, you must be an elk, but I do not see how I overlooked you." White Crow decided he would pick out the scraps they had left on the ribs. Now Sendeh had a chance to catch him. He closed in his ribs and held him in a vise. Then he grabbed him. "Now I have got you!" Then he got up and turned back into a man. Old White Crow said, "Sendeh, please turn me loose. I will never do anything any more. I will be good to you all. Please turn me loose!" At a distance in camp the people were watching. After they saw he had caught White Crow they began to shout.

After Sendeh caught White Crow he said, "Now I have caught you, I am going to take you to camp and let the people do as they please with you." He took him to the camp where the people looked at him and said, "This is the one who has caused us a lot of misery and starved us. Now we have him, what shall we do with him?" Spider Old Woman said, "Let me have him. I want to see the one who has caused us to starve." As she held White Crow she was entangling him with her web, but nobody knew it. While she was doing this, White Crow flew out of her hands and as he circled about he called out, "This time I will have no compassion on you. This time I am going to starve you!" Sendeh said to Spider Old Woman, "I am going to order them to kill you for letting White Crow get away. Come, let us kill her!" Spider Old Woman said, "That White Crow does not know what he is talking about. I will get him." She began to drag down White Crow (as if she were handling a rope). White Crow said, "I was only joking. I will be good. Have compassion on me!" But she went on pulling him down until she got

him into her hands. She told Sendeh to take him. "Do whatever you want to do with him." Sendeh gave the order for all the men to go to the creek and get wood and build a big fire. After they built this fire, he took White Crow and threw him into the fire. After White Crow got out of the fire he was scorched black. Sendeh approached him angrily and said, "I am going to make it so you can never have your own way. All your life you are going to be a bird flying about looking for scraps and you are going to be frightened by everthing." So that is the way Crow is today, and he is still black. That's all.

Variant[1]

Some people were camping. Somebody hollered, "Sendeh *ahe'*, Sendeh coming!" Everybody listened. A man said, "Sendeh, approach!" He went there and he met that man. Sendeh said, "What?" That man, he said, "Look around! Lots of people are in camp. We are very hungry." Sendeh said, "What more?" The man said, "We are hungry day and night, and all around us are deer and buffalo. But there are two white crows who always drive them away. We can not kill them." Sendeh shook his head. "All right, go and camp in another place." The people all moved to another camp. They went hunting. The two crows called, "Men are coming!" The animals ran away, just ran away. Sendeh came again, He said, "Well, people, move again to-morrow and let me try to do something. I will be an elk. I will lie down in some brush as an elk, you men run after me. When you get me and butcher me, take all my flesh except a little at my ribs." They moved, and then that elk went and they pursued him. And they saw those two birds again. In a nice flat place they killed the elk. They cut all the flesh away excepting a little bit at the ribs. Sendeh told them to watch those birds. They were flying and flying and calling out. The White Crows talked and let them hear them say, "We are so sorry you have eaten meat." People were watching them, the White Crows flew down, flying close to that elk. They lit near the elk and said, "Wonder whether it is really an elk." That is what they were thinking, those birds. They sat close to his shin, just looking at him. One picked with his beak on the shin. "You are Sendeh!" Sendeh did not move. "You are Sendeh!" He told the other one, "That is a real elk." They hopped on the head. One said to the other, "You pick on the nose" (near the eye). "You are Sendeh!" Sendeh held on to himself. It hurt. "That is a real elk," they said. They sat on the ribs and picked, and Sendeh drew in his ribs and caught them. He hollered, "*Ha! ha!* That is what I am, Sendeh!" He caught them. They said, "Well, Sendeh, we give up. Let us loose, we wont do anything more to the people."

[1] Informant 8.

Then Spider Woman came. She said, "Give them to me! I want to see what kind of birds they are to make the people starve." They handed them to her. She passed her hands all over them.[1] Then they flew up and looked down and said, "We are going to make you starve, you people!" Those people said, "Let us kill that Spider Woman. She just let those birds go loose." — "Wait! Don't kill me! Don't kill me!" She rubbed her hands together. "I will do what I know how." She made them come down. She had been winding them in her web (when she was passing her hands over them). They were coming down again. They were calling out. She just went on rubbing her hands, pulling them down by her web. They dropped down. She picked them up and gave them to Sendeh. He did not know what to do. Then he said, "Well, people, bring wood, make a big fire." He was holding those two birds. It was a big fire. Then when the fire burned down, he threw them on the fire. He said, "In the future when they see a man and he claps his hands they will be scared." When the crows came out of the fire the people saw that they were black.

Variant[2]

People were camping. They were hungry, hungry, hungry. They had a game *(kâ'mâgi)*. They made a long smooth place (about 150 feet). They used a ring with a web of buffalo sinew across it and a stick to throw. Some one looked up and saw two persons coming, a man and boy, each wearing a quiver *(sâbi)*. The wind was blowing from them. The people playing the game smelled meat. They quit playing. Sendeh, he was there. One man hollered, "Where is Sendeh ? Where is Sendeh ? Do something! Two persons are coming smelling of meat." — "All right," said Sendeh. "Let us have a game tomorrow." In the morning they had the game again, and there they were coming up, those two persons.

Sendeh said, "Somebody should watch those two persons, where they go. They are not human beings." Dragon-fly *(koy'konhul)*, Rabbit *(pulani)*, Turtle *(k'onkįn)*, and a man went to watch them. Sendeh told them to watch closely where they were going. As they watched, they saw them go a little way and fly. "There they go!" they said, "There they go!" The man said, "I can not see them now." The others said, "We see them still. There they turn this way," they said. To see better, Turtle held out his eyelids. When he let go of them his lids stuck out, droopy. Rabbit said, "There they go! I see them! Now I can not see them." Dragonfly said, "I see them! I see them!" Then his eyes popped out, and stayed so. "Yes," said Sendeh, "let us move up that way." There was one tipi standing by the creek. Nobody home inside. In the evening that person came

[1] Pantomime of rubbing hands over face and chest.
[2] Informant 8.

home, he saw lots of camps, near his; he did not like it. "Move away! Do not camp here! I do not like it!" he said. Sendeh said, "Well, let us move away. I am going to turn into a little puppy. Put me into a little lair such as a bitch keeps her puppies in." That man had a boy. He went and looked over the deserted camp. He heard a little sound, the sound of a puppy. He saw a little puppy. He grabbed him up and held him close[1]. When he went home, he said, "Mother, I found a little puppy where the people moved away." — "You should not have taken it. Keep him over there. When your father comes home he may not like it." The little boy cried lest he lose his puppy. When the man came home and looked at the puppy, he said, "I don't think it is a little dog. Let it go!" Sendeh was just listening. The little boy cried, cried, cried, he would not let the little dog go. "Well, bring it here! Let me see it!" The little boy handed the puppy to his father. He looked at it. He looked it all over. "A dog has mustaches. This puppy has none. And look at its eyes! It has human eyes." The boy said, "Let me keep it! Wherever I go, I will take it along." — "All right, keep it, but do not ever take him in to that tipi." In the evening the woman was cooking a lot of buffalo meat, and Sendeh was watching closely. The man went out. The little boy picked up the little dog and said, "Little dog, let's go into that tipi. We have lots of buffalo under that tipi. I will show you." The little dog acted as if he knew nothing. The little boy showed the buffalo to the little dog[2]. The little dog shrunk back. "You are too scared," said the little boy. "Look again, little dog!" He shrunk back. "Look again, little dog!" He shrunk back. "Look again!" The puppy jumped out of the boy's arms and inside of that tipi. He rushed in. Far inside he hollered, "Sendeh, wha! wha! wha!" and he began to drive out the buffalo. The man way off knew something was happening. He came running and saw the tipi being torn up by the buffalo. Sendeh was hollering, "Go everywhere! Go everywhere over the world, wherever you like." They rushed out and ran and scattered in every direction. The man got his bow and arrow to kill Sendeh. Sendeh was thinking, "What am I going to do?" The last buffalo was rushing out. Sendeh made himself into a cockleburr and stuck to the fetlock of the buffalo. The man was just ready to shoot. Way off Sendeh was hollering, "*Dedą·ma!* Go over the world[3]! Go over the world! I am Sendeh! And that is the way I do everything!" *O'teha*, all is told.

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[1] Our interpreter grabs up her own little puppy and uses him in pantomime.

[2] Holding the dog in his arms and motioning him towards the entrance of the tipi. (All this in pantomime. It is the ritual fourfold feint that is being enacted.)

[3] *Dedąta*, world.

10. SENDEH SINGS TO THE PRAIRIE DOGS: TWISTING TREE[1]: PROOF OF GUILT[2]

Sendeh was on his way, he was always going somewhere. His way led through a prairie dog village. He was hungry. He knew the prairie dogs were good to eat. Scheming and cunning as he was, he decided to call the prairie dogs to him by telling them they were very handsome looking. He said he had something to make them dance. The prairie dogs were very fond of dancing. A great number were all around. He said, "Make room, I will beat time with my stick and you close your eyes, while I sing." He began to sing[3], and jump about and beat on the ground with his club, and the prairie dogs began to dance all around. He said, "Let us take a rest." Then he said, "Now let us dance again. This time get around me close, dance hard!" And he began to beat them on the head. He hit all of them except one little one outside, who had kept his eyes only half closed. Sendeh went after him, the little one ran into his hole. Sendeh said, "Yes, I will let you go. You will be the mother of the prairie dogs. Your children can bark at the people who are to come." He tied the dead prairie dogs together with a rope and carried them down to the river and covered them up with a heap of wood and set it on fire. Then he lay down to rest and began to sing old songs, well satisfied because he was going to have a big feast.

Sendeh is more than a medicine man. He saw a tree with a forked branch. He said to himself it would be fun if he sat up there and told the branches to twist around him. So he got up there and he said, "Twist yourself around me so I cannot get away." While he was amusing himself, Coyote *(gueh)* came by. Coyote wanted to appear to be hungry, so he held in his belly and came along feebly. He said, "Sendeh, I am almost starved. After you have eaten the good parts of the dogs, leave me the bones." Sendeh said, "You get away! I killed the prairie dogs for myself. Everyone has to provide for himself. So you do it." Coyote complained that he was weak and could not help himself. Sendeh said, "I am not going to give you any of my food, I eat the bones, too." Old Sendeh was feeling very happy. Before he could say, "Tree, go back to your own shape," Coyote said, "Stay that way! Sendeh is not a good man, he does not help others. Let him stay up there." Sendeh said softly, "Tree, go back to your own shape!" It would not obey him. He called louder, "Tree, go back to your own shape!" It did not do it. The third time he called, "Tree, go back to your own shape!" The tree stayed as it was. The fourth time he called, "Tree, go back to your own shape!" Then when Coyote saw that the tree was holding him,

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[1] Cp. Lowie 1 : 25.
[2] Informant 1.
[3] There should be a song here. When I mentioned the tale to Slim Old Man, he broke out into the song at once.

he went and began to eat the prairie dogs. Sendeh called out loud, "Tree, go back to your own shape!" The tree would not. "Wait!" called Sendeh, "wait until I am down. Then you take half and I will take half." When Coyote had eaten almost all, Sendeh called, "Leave me some! Leave me some! If you don't, when the tree releases me, you are going to die." Sendeh got out his knife and stuck it into the tree; but the tree stayed twisted. Coyote finished eating. When he was full he called out, "Tree, go back to your own shape!" Then he ran off. The tree went back to its natural shape. Sendeh went down to where there was nothing but bones. "This wont satisfy me," he said, "I am going to look for that coyote." He went along, he met a coyote. "*Segiidǫ*, nephew, are you the one who ate my prairie dogs?" he asked. "No, don't hit me!" — "Open your mouth!" said Sendeh. "I don't see any meat sticking in your mouth." So he let him go. Every coyote Sendeh met he started to beat up until he opened his mouth and Sendeh saw there was no meat sticking in it.

Variant[1] (SENDEH SINGS TO THE PRAIRIE DOGS)

Sendeh coming. There were lots of prairie dogs *(tsa·ko)*, lots of them! Sendeh had a long stick. He stood in the middle of their camp and hollered, "*Segiidǫ* (nephews)! Come out, everybody, around me! I am going to sing and I will make you a dance. Do not let even one of your little ones stay back, all of you come! Every one of you cover over your hole, no matter how small. Everybody come!" And he took his stick and sat down with his stick alongside. "*Segiidǫ*," he said, "Let me tell you something. When I sing and you dance, close your eyes tight, everybody. Let nobody open his eyes." When he started to sing

tsa·ko	*tsetsu'*	*tsetsu'*	*tǫ*
prairie dog	prairie	prairie	tail
batontote	*owiya*		
shake tail	as I sing		
owiya	*pâlotsi*		
as I sing	I am beating the ground		

Their tails began to quiver, and their heads up, they called out tik! tik! tik! He sang again,

tsetsu'	*tsetsu'*	*tǫ!*
prairie	prairie	tail
batǫte	*batǫte*	
shake tail	shake tail	
owiya	*pâlotsi*	
as I sing	I am beating the ground	
owiya	*pâlotsi*	
as I sing	I am beating the ground	

[1] Informant 8.

He was just picking up his stick to hit them, when a little one, looking through half closed eyes, called out, "Ah, that Sendeh is going to hit us with that stick!" Sendeh said, "No, no, *segiidǫ*, I am not trying to hit you. This is the last time I am going to sing for you. Keep your eyes tight shut."

tsa·ko *tsetsu'* *tsetsu'* *tǫ*
prairie dog prairie prairie tail
batontote *owiya*
shake tail as I sing
owiya *pâlotsi*
as I sing I am beating the ground
tsetsu' *tsetsu'* *tǫ*
prairie prairie tail
batǫte *batǫte*
shake tail shake tail
owiya *pâlotsi*
as I sing I am beating the ground
owiya *pâlotsi*
as I sing I am beating the ground

He took his stick and swung it at them. (Pantomime.) He saw a little one way off. He went for him. He hit at him, and missed him. "*Gu!*" he said "*Gu! Gu!*" He kept hitting and missing. (Pantomime.) That little one ran into a little hole. "Well, you are safe under the ground. The children of the people hereafter will chase you and catch you and kill you and sometimes eat you."

11. IN HIS SLEEP SENDEH BEATS THE BEAVERS: SENDEH RACES WITH COYOTE: PROOF OF GUILT[1]

Sendeh was on his way. He came to a river branch. In the river was a beaver dam. The beavers were playing, they had a fine place. Sendeh was always hungry. When he saw the fat beavers playing, his appetite was aroused and he began to scheme how to get some to eat. He decided on a scheme to get them. He said to the beavers he had news for them. When he had gathered them all around him, he said, "On the other side of that big hill is a river. The trees around it are young cottonwood trees. You have them here, but not so fine." He showed them the cottonwood twigs in his hand. "There is a big slide there I enjoy sliding on. I want to take you there. You will be satisfied there and happy." They said they wanted to go there after he had pictured it to them. So he led them on and on, quite a way. He said, "Now you are getting tired. Let us rest here. It is a long way yet. Lie down around me." A little beaver was some distance off. Sendeh told him to come in close.

[1] Informant 1.

But the little one was afraid. Sendeh said, "I have a way of beating on the ground when I sleep. Don't pay any attention to it." As they lay there they heard him beating, but they paid no attention. He beat them all down on the head. All but the little one, who ran away to the creek. "Yes," said Sendeh, "I will let you go to become the mother of all the beavers and be of benefit to all the people who come after me."

Sendeh took the load of beavers to the creek. He dug a big hole, put in some big stones, put in the beavers, then laid on a stack of wood and set it ablaze. When the fire went down he stacked on more brush. When the beavers were about cooked, Coyote came along. He had stuck gum all over his legs to look like sores, he limped along. "Uncle Sendeh," he said, "give me the bones! Get the fat out for your self, throw me the bones. I have eaten nothing for a long time, because of my sores. But when I smelt the good meat, it led me here." Sendeh said, "Get away from here! I don't want you here with your sore leg. I eat the bones too." Coyote said, "Have pity on me! Look at my sore leg! Give me the bones!" Sendeh said, "I eat bones too. I am not going to give you anything." Coyote kept his eyes on the beavers. So Sendeh began to tease him, "Nephew *(segiidǫ)*, let's have a race." — "No, I can't even walk, with my sore leg." — "If you run with me, I will give you some." — They began to run. Sendeh ran fast, he looked back and saw Coyote limping along. It tickled him to see Coyote limping. Sendeh said, "This time let us go a little further. I will give you a whole beaver." Sendeh was tickled to see him limping. Sendeh said, "This time I will take him way off over the hills and get rid of him. It will be too far for him to come back." Sendeh said, "I will tie two big stones to my legs, that will make us even. Let us go four hills away. I will share the beaver with you." So Coyote agreed to that. While Sendeh was tying on the stones both stood even together. Sendeh said, "Time to go!" Coyote started and went way ahead. Sendeh said, "Wait! Wait!" He started to untie the stones. Coyote arrived at the fire and began to brush away the ashes, then he ate the beaver and left the bones. After he finished eating, he brushed back the ashes to look as if it had not been touched. Sendeh came stumbling in. He came to the fire. He said, "I am glad Coyote did not find the place." He brushed away the ashes. There stuck up a bone. He pulled out the bone. "Roasted well!" he said. "It is cooked too much. The meat has dropped off." He kept pulling out the bones. "Maybe there will be meat below," he said. He pulled out all the bones, but he found no meat. "What is the matter with me? I am always getting in bad." He went over to look for the coyote. He found a coyote coming out from the creek. "I believe you are the one who ate up all my beaver." — "No, don't strike me." — "Open your mouth!" — "All I have been eating is craw fish." So he opened his mouth and Sendeh saw the skins of the craw fish in his teeth. So he let him go.

12. SENDEH KILLS ELK WOMAN: TWISTING TREE[1]

Sendeh was going along. He came across an elk, a she elk. She was tanning a hide. Sendeh asked her what she was doing? She was too far away from home, he was afraid Indians of some kind were around and would kill her if they found her alone. He was going to do the trick himself. He started out along the creek, going back and forth making tracks. Then he commenced to work on his arrows, fastening feathers to them, turkey feathers. Then he got ready his spear. There was a tribe called Bokyega. When he got his arrows made, he started back to the elk. She was still working on her hide. She did not see him. He aimed at her and shot and killed her. He ran along the creek. The other elks saw she was killed and they ran up to her. Sendeh came along. He saw what was going on. The band of elks was there. They asked Sendeh to get his medicine and cure the woman who was shot. So they put up a tipi for Sendeh far away from their own camp. When they had put up his medicine tipi *(doyam to')*, Sendeh told the elks to bring him a piece of dry meat, for them to pound it up and make it into sweet meat for his medicine ceremony *(doyam)*. Instead of doctoring the sick one, he took the meat and was eating it, with the tallow from the wound. When they heard him singing, they were not pleased. He was not singing the right song. In his song he was saying,

At daybreak
She shall die.
At sunrise
She shall be buried.

That was the way he sang. So the next day at daybreak she died just as he put it in the song. At sunrise they were going to bury her. Sendeh was the one to take her out and dig the grave. He dug no grave, but took her to where there was much wood to make a fire to cook her. . . . He made a hole in the ground and put in the elk and built a fire on top. As he started his fire a little bird on a tree was watching him. The little bird began to beg Sendeh to give him a piece of bone. "*Segiidǫ*, give me a piece of bone or meat." Sendeh refused him; he was afraid the little bird would tell the elk's father. When he was refused, the little bird went to the elks and told them Sendeh was roasting the elk. So the elks started for him. After Sendeh found out that the bird was gone, he saw the elks coming to where he was roasting the meat. He picked up some dirt and covered the fire. Then he ran into a thicket of thistles, and got himself scratched and bloody. Then he lay down by the fire and

[1] Informant 3.

when the elks came they found him mourning[1] for the dead elk. When the elks saw Sendeh lying down all bloody, they took pity on him and they said that the bird was not telling the truth and they would go back and not do anything to him.

After they went away, he took out his roasted meat. He laid down some green bush and put the meat on it. It looked good to him, it was steaming up. When Sendeh saw his nice meat, he felt good. While he waited for it to cool, he climbed a tree and sat between its two forks. He sat there singing. The tree began to twist around him. He sang to the tree to twist around him, and then to untwist. He did that three times. He got down and felt the meat to see if it was cooling off. Again he climbed the tree and for the fourth time told the tree to wind around him and then to unwind. The little bird that was still sitting on the tree told the tree not to unwind itself this fourth time, but to stay wound around Sendeh until the birds and animals had eaten all the roast meat. The tree obeyed the little bird. When Sendeh told the tree to untwist, it did not do so. Sendeh heard the birds flying down to feast on the meat. He could not do anything, he was twisted in so tight. After the birds ate up all the meat, the tree untwisted. Sendeh was so angry he hit the tree. That is why we have the lumps on our knuckles. And he kicked the tree, and so we have the lumps on our toes. That's the end.

Variant[2]

Sendeh was coming. There was coming a little deer. Sendeh had a stick. He said, "*Segiidǫ*, approach!" The deer came close. Sendeh said, "*Segiidǫ*, look there!" When the deer turned around to look, Sendeh hit him and killed him. "That's the way I am! I cheat people. I never get worsted." He threw the fawn over his shoulder. He went looking for dry wood. "I am going to get a lot of wood." He always carried a stone knife. He piled up lots of wood. He lit a fire. (Pantomime of holding the fire. Stone and kindling between the middle and index fingers of the left hand). He took out the guts. After the fire died down, he made a hole, he put in the deer, with green leaves over it, over this, dirt. He put on more wood. It would cook tender. After a while it begins to cook. "I am going to take it off." He moved away the fire, and he took up the deer. It was cooked very tender, the flesh loosened from the bones. He put down some green leaves, and put the meat on them. The meat steamed up. "Wait till it gets a little bit cool," he said. He saw a tree with a fork. He felt good. "Let me climb up and sit down in

[1] Mourners used to cut themselves for their dead — for parents, offspring, spouse, brother, sister. Sarah Lone Wolf, our interpreter, remarked that when she was a child, about 1890, she saw her mother cut herself on her face and arms at the death of her sister's son. I glanced at Mrs. Lone Wolf's face. No scars. Presumably the cuts were not deep.

[2] Informant 9.

the fork." He patted the tree, "*Segiidǫ*, close up, and when I tell you to open, open." So he said, "Close up!" It closed up. "Open!" It opened. The deer meat was cooling off. "*Segiidǫ*, close up!" It closed. "Open!" It opened. "*Segiidǫ*, close up!" It closed. "Open!" It opened. The fourth time the tree closed tight. "Open!" But it did not open. "Open! Open!" Lots of birds came down to the meat. "*Segiidǫ*, open! open!" Those birds ate up all the meat, they left only the bones. They flew away. Then that tree opened. He cried and got down. He picked up some bones, there was nothing but bones. — "I am going to kill any kind of birds I see," he said.

13. SENDEH DIVES FOR BEAVER[1]

Sendeh was going along in the winter time. It was cold. He was following a wide river, it was all frozen over. He noticed a dead tree. On it was sitting a white necked eagle *(k'aultai)*. The bird dove through the ice and came back with a beaver. He went up on the tree and started to eat it. Sendeh said to the bird, "Give me your medicine so I can do it in the same way." Eagle said, "No, you are too wicked." — "If you show me, I will do whatever you tell me." Eagle consented. "Watch how I do it." Ch! ch! ch! ch! He cracked the ice and came out with a beaver. He said, "Just take one at a time!" Sendeh went along the creek, trying to find a dead tree. He found one. He got up on the dead tree and sat like the bird, looking down into the creek. (Eagle had said to him, "When you dive, keep your eyes shut.") Sendeh saw a beaver, ch! ch! ch! ch! he went down with his eyes shut, and caught the beaver. He was not satisfied. He found another dead tree. He went out on a limb. He saw a beaver, ch! ch! ch! he dove. He caught it properly. He had caught both properly. He was surprised and thought about catching another. "I wonder how I have been catching them. I am going to keep my eyes open and see how I do it." He kept a wooden whistle in his mouth to make ch! ch! He saw an extraordinarily big beaver. He blew his whistle ch! ch! ch! He kept his eyes open, he struck the ice, he broke his whistle and blooded his nose. He lost his medicine *(andoyą)* because he did not do as he was told.

14. SENDEH THROWS HIS EYES AND RECEIVES THOSE OF DOG[2]

Sendeh was going along by the creek and he heard somebody talking. He overheard, "I pull my eyes out and throw them on top of the tree and I hear them crack." Sendeh peeped over to see who they were. He noticed some little birds *(ts'eleh)* casting their eyes upon the tree tops. Sendeh said, "*Hǫndehap'aide!* My! What a wonderful time you are having. Can you give me the same magic

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[1] Informant 2.
[2] Informant 2.

power so I can do that?" The little birds said, "No, you are too crazy." — "We are all crazy; but I want to do what you all are doing." The birds said, "Well, we will give you power to do this; but you must not throw your eyes too high, because if you do, they will not come back. Throw them low down, then they will always come back. Every time you do this, say, 'I throw my eyes and I hear them crack,' and they will come back to you." He went on his way, and was very anxious to try throwing his eyes. He came to a little tree and cast his eyes and said, "I throw my eyes and I hear them crack,' and as he spoke his eyes came back to him. He got a lot of fun out of it. "How funny!" he said. He tried it a second time. The eyes came back to him. "Well," he said, "I have been trying with these low branches. I think I will try with those high branches." He cast his eyes. After he threw them on the tree top, he said, "I throw my eyes, and I hear them crack." But his eyes never came back. It was too high. He thought since they were way up there he would shout. He shouted, but his eyes did not come back. He left his eyes on the tree. He said, "There are plenty of eyes. I'll find me another pair."

As he went along, in the woods he heard the noise of someone gathering wood. He went towards the sound and he found a woman. She was a Cockleburr woman *(sehmonmayœ)*. She said, "Why are you blindfold?" — "I have sore eyes. I want to ask you something. I would like to marry you. I have no woman. I would like to marry you." The woman said, "Yes. Let us go to my home." So they went along. They arrived at home. She prepared a bed for him. While she nursed his head, rubbing it, Sendeh fell asleep. She heard him snore, she thought to herself, "I want to see how bad his eyes are." So she untied the bandage. She saw he had no eyes, just sockets. It scared her, so she began to rub cockle burrs into his head. She got a piece of bark full of ants and put it under his head for a pillow and left him. Sendeh was awakened by the ants and said, "Wife, something is bothering me." To his surprise no woman was there. He felt of his head. It was covered with cockle burrs. He found that the woman had left him. He said, "I don't care, there are plenty of women."

So Sendeh got up and went on through the woods and finally met somebody whom he recognized as Owl *(muhį)*. Owl Old Man said to Sendeh, "Why did you cut your hair?" Sendeh answered: "My wife died, that is the reason why I found a flint knife to cut my hair." Owl asked, "Why are you wearing a bandage over your eyes?" Sendeh said, "I had sore eyes and they both burst." Owl said, "I feel sorry for you without eyes. I am going to loan you my eyes. They are a little too big, but I know you can use them. I do not like to see you going around without eyes." So Owl loaned him his eyes, and Sendeh thought they were wonderful eyes because he could see at night as well as by day. Owl Old Man told Sendeh he

would look for eyes for him, his eyes were too big, they did not look well in him. Owl went to a place and gathered together all the animals and all the birds to find a pair of eyes to fit Sendeh. They tried several different kinds of eyes; but none looked well. Then a little mouse came up and said, "Try mine!" They tried the eyes; but they were too small, like beads. Dog wanted them to try his eyes. They tried them — the judges — and said, "Sendeh looks fine with these dog eyes." So Dog gave him his pair. Kiowa believe that men have dog eyes. *Adoba.*

15. SENDEH HUNTS WITH THE PACK[1]

Sendeh was going along. He met some wolves and their cubs. Old Sendeh thought the wolves had something good to eat. He asked them to teach him how they got their food. There were wolves and coyotes and foxes all together in one pack. They asked him which one of them he would choose to be. He said he wanted to be a white wolf *(k'eta)*. The pack chased some buffalo. Sendeh was a wolf now and he was with them. He was greedy and got into the blood. They told him to be more careful, wolves did not eat like that. He had to be clean if he wanted to be a wolf. They made him lie down and keep still. He got tired of being a white wolf and wanted to be a grey wolf *(kuyaâso)*. They made another chase and got hold of a fat buffalo. Sendeh was always greedy and he wanted the buffalo. They told him to lie down, and be on the watch lest somebody come and he might have to run. He did not like that, to stand watch. The rest of them were eating the fat buffalo. They told him to watch and bark if any one came. Sendeh began to bark. He did not see any one, but he was cheating them. They ran off. He did not want to be a grey wolf any more, he wanted to be a coyote *(g'ui)* and to get to some place where he could eat. Now the bunch caught another buffalo, and he was a coyote. They began to keep him away again. He was only a young coyote, he had to wait till they finished eating, and then he could eat. This time he wanted to be a fox *(mâtǫsonyo[2])*. They told him when they killed a buffalo he had to get hold of the hind legs and hold on and not open his eyes. Then he would get a good piece of meat. When the chase began he seized the hind leg and held on and did not let go. He heard them trying to kill the buffalo, and he opened his eyes before he should and the buffalo kicked him and kicked out his eye. (Laughter by all.) After his eye was kicked out he got his good meat.

Sendeh Old Man said, "When you are a grandfather, tell this story about me to your grandchildren. If you tell it in the night time, I shall laugh, if in the day time, I shall be angry." *Obaha.*

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[1] Informant 3.
[2] Also *tsœ̨taota*, white pendent.

16. QUAIL SCARES SENDEH[1]

Sendeh was going along and he met someone. He stopped him. "Where can I find a big bunch of wild tomatoes *(k'onda)*[2]? By the way, who are you? I have not seen you before. I do not know who you are. What are you good for?" He answered, "Well, I am the one they call Scare-the-chief. I can scare any chief. No matter how brave he may be, I scare him." Sendeh said, "*Hų!* you look as if you could scare anybody! You cannot scare me even, and I am not a chief." — "You should be very careful about me because I can scare you if you only look at me. I want to tell you about those tomatoes. Look over there! Over there pass by a high bluff until you come to the bushes beyond the bluff. Then you will find a lot of tomatoes." Sendeh said, "Yes. That is what I am looking for. I am going right now to find them." So they parted. Sendeh went his way, and Quail *(pœisą)* and his bunch flew near the bluff into a bush. Sendeh passes by, talking to himself, calling Quail names, Little Beak, Stubby Legs. "How can he call himself Scare-the-chief when he cannot scare me even?" As he neared the centre of the bluff, while he was still talking, the quail rustled up, all together. Sendeh Old Man jumped aside, and fell over the high bluff, into the water. He struggled out. When he came on the bank, Quail peeped over and said, "Sendeh, do you believe now that my name is Scare-the-chief?" Sendeh said, "Take this *(emdaho')*!" (Pantomime of raising up his arms with closed fists.)

17. SENDEH IS CAUGHT BY THE MICE[3]

Sendeh was going along. He came across an elk head. He heard singing in the head and he thought something was in there. He stopped and asked them to let him stick his head in so he could see what was going on. The people in there were mice. They were having a Sun dance. The mice said they did not allow any one in. Sendeh asked them to let him just peep in. He kept begging them and they had to let him in, the head opened up. When Sendeh got his head in, the elk head closed on him and he was caught. The mice gnawed off all Sendeh's hair to make a nest with, and then they all ran away.

After Sendeh was stuck in there and had begged the mice to let him out and they would not, he thought he would roll into the creek and float down stream. He floated on till he came close to a camp where he saw a man riding and some children bathing in the creek. When they saw Sendeh with the elk head on, they were afraid and ran away. Sendeh went on floating down stream. He saw somebody

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[1] Informant 2. Cp. Lowie 1 : 48.

[2] A small red seed berry, perhaps of the wild rose. The name was transferred to the tomato. (Mooney, 409.)

[3] Informant 6. Cp. Lowie 1 : 21—22, and bibliographical note.

coming. He made signs to them to chop off the elk head. They said, "Look at that head!" They wanted to chop it all off. He made signs not to cut off *his* head. When they came near they saw it was Sendeh OldMan. They had to get a rope and rope him to pull him out of the water. When they drew him out there was not a hair on his head.

18. SENDEH, THE FOOD BALLS, AND WILDCAT[1]

Sendeh was going along. He met all kinds of ground-up fruit, ground-up meat, ground-up huckleberry, ground-up mesquite beans, all rolling along in balls. He asked them where they were going. All the balls said they were going on the war path. He told them they would meet some beggars on the way. He went around and lay down on the trail, with his mouth open as if hungry. He heard them say that here they had met a beggar as the man had told them they would. He heard them say, "Let's have pity on this poor beggar and give him some of ourselves." Each one let him have a bite. He took a big bite. After he got filled up, he felt good and got up. Meat ball and the others asked him who he was. He said he was a beggar and they would find more beggars on their way. So he got up and ran round to another hill and lay down. They came rolling along, and here was another beggar. He heard them say, "Here is another one, just as he told us." He lay down as if he were starving. So they had to give him another bite of themselves. He jumped up and ran to another hill. He lay down again in their way. They came rolling along and found him. (That was the third time.) So he got another bite. Then he got up and ran around another hill. They came rolling along and found him near the hill. That was the fourth time. Here was another starving man lying down. He had his mouth open and they saw some of the fruit ball in his teeth. "That is Sendeh Old Man!" they said, and they ran away. Sendeh Old Man had to run after them. They rolled into some water, every one of them. Sendeh had to find a way to do something. He built a fire and threw some stones on it and then threw the hot stones into the water and so heated the water. The grease began to come up on top of the water and the water turned a soup of all the things in it. He had no spoon and did not know how to eat the soup. Here came along a wildcat *(âtam)*, and Sendeh asked Wildcat to look after the soup. While Sendeh went away for his spoon, Wildcat used his paw to lap up the soup. When Sendeh got back, the soup was all gone and Wildcat was gone. Sendeh followed his tracks and found him asleep. Sendeh picked up a rock and began to scrape off the nose of Wildcat, and he cut off Wildcat's tail. That is how, they believe, the Wildcat came to have a snub nose and no tail. Its spots are the grease spots from the soup. After he scraped his nose and cut his

[1] Informant 3. Cp. Lowie 1 : 307 no. 3.

tail, he woke up Wildcat and said, "Let's go down to the creek and see who is the prettier." When they got to the creek and they saw themselves in the water, Wildcat fainted to see himself with the nose he had. Sendeh said to Wildcat, "Your hide they will use for their quiver." . . . . That's all.

Variant[1]

Sendeh coming. He was coming on top of a high hill. Something big was coming, rolling around. He stood in front of that thing rolling on the ground. It was a big ball of meat. Another one was a ball of the berry *ae'*[2] *(ae'senk'ia)*. Another was a tomato ball *(kǫsenk'ia)*[3]; another, a red ground fruit ball *(k'â'kulha senk'ia)*. They were all rolling along. Sendeh was coming and met those four balls rolling along. He stopped, he said, "I am hungry." That first one said, "Yes, take one bite from me, one, not two." The second ball said, "Take one bite, just one." The third ball said, "Take one bite!" The fourth ball said, "Take one bite!" Sendeh said, "Further on the road there are hungry people, just like me, just like me." — "Yes," they said. They rolled down the hill. Sendeh ran on ahead, he took some dirt and rubbed it over his face. He lay down, as if dying. The balls met him. "There is another one," the first said. "Take one bite!" he said. "Take one bite!" said the second ball. "Take one bite!" said the third. "Take one bite!" said the fourth. "Where you are going you will see lots of people hungry just like me," he said. "Yes," they said. Sendeh ran as fast as he could and took some dirt and rubbed it over his face and lay down as if dying from hunger. They came. "There is one lying down, just as he told us," they said. "Take one bite!" each said. "Where you are going you will find others hungry like me," he said. "Yes," they said. Sendeh ran on ahead and lay down. "There is another hungry one," they said. When Sendeh opened his mouth, they said, "Take one bite!" They all saw tomato seeds in his teeth. "I think that is the same man we gave the other bites to. Let's run away." They ran off. Sendeh got up. "You wont be safe, I am going to catch you," he said. They ran on. There was a big lake, they jumped in. Sendeh stood there watching and wondering what he was going to do. "Yes, I know what I will do." He gathered up wood and made a big pile. He made a fire. He gathered some big stones and put them on the fire. When they were red hot, he threw them into the water. The balls melted and the grease came up. Sendeh was happy. He stood looking at it. A wildcat came along. "*Se'giă*, uncle," he said, "here you have all this grease. When you eat it, will you leave me the last of it?" — "No, I am not going to let you have it," said Sendeh. But Sendeh had nothing to eat it with. So he said to Wild-

[1] Informant 8.
[2] It is black. Grows on a tree, is made into sausage.
[3] Wild rose fruit pemmican. See p. 52.

cat, "*Segiadǫ*, you stay here and watch this. I am going over the big hill where I have my children. I am going to get my spoon." — "All right, *se'giă*." After he started away, Wildcat put in his paw and ate it all up, that grease. He was satisfied. There was a big tree at the water, a cottonwood tree. Wildcat climbed up. High up he sat down. Sendeh was coming, he brought all his children with him. They had lots of wooden spoons. When they looked for the grease it was all gone. "*Uhabyul*[1]*!* I did not get it for you at all," said Sendeh. When he looked into the water, he saw the reflection of Wildcat. He looked down, he said, "You are not going to be safe now. My children, when I jump in there, when I catch it and the blood comes up on top of the water, you holler." He jumped. Blood came up. The children hollered. Then he came up himself, dead. There was a big rock in the water and he hit his forehead against it. He came up on his back. He opened his eyes, he saw Wildcat sitting up in the tree. "*Ụhabyul!*" he said. All the children looked up and saw Wildcat. Wildcat jumped away off on the ground. Sendeh clapped his hands and rubbed them together. "*Ụhabyul!*" Wildcat had grease on his feet and left some in his tracks. Sendeh followed and came to where he was sleeping, tired out. Sendeh caught him. "*Segiadǫ*, let me loose! Let me go, please!" Sendeh held him tight. He sat down at the edge of the water. He put down his hand and took a stone from the water and he rubbed it across Wildcat's nose. They always said that Wildcat was very pretty, he had a good looking face. Sendeh ground his nose down flat to his eyes. He held him close to the water. "Look in and see yourself," he said. "You used to be a good looking animal, see how you look now." Wildcat drew back scared by the way he looked. Sendeh threw him aside. "You go, now!"

19. COYOTE RUNS OFF WITH SENDEH'S LEG[2]

Sendeh was coming, to a little creek. There was somebody standing on the other side of the creek, — Coyote. "*Segiidǫ*, why are you standing over there?" — "I tried to jump across, but it was too wide, I can not do it." — "Well, *segiidǫ*, watch me. I am going to jump." Sendeh jumped, he broke his leg. He jumped again, he broke the same leg again. He sat down and looked about for a stick. He found one, he pushed it into the hole in his leg. He licked it. "Sweet!" he said. "Yes." — "I guess I will jump again." He jumped. He broke his other leg. He pushed in the stick. He licked it. "Sweet!" Coyote said, "Might I lick it, too?" — "Wait, *segiidǫ!* Wait, I will jump again." He broke his leg again. He licked from the stick again. Coyote said, "*Segiidǫ*, I wish you would give me some." — "Here,

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[1] An exclamation of anger which Pit'dǫgede' interpreted as "No way you get safe!"

[2] Informant 9.

take this." Sendeh gives Coyote his leg. Coyote pushed the stick into the leg. Nothing came out, there was no grease on his stick. "*Segiido*, you have eaten it all!" Coyote was mad. "What shall I do to Sendeh?" Sendeh said, "I am going to put my legs back again." He put one leg back on. "*Segiidǫ*, give me back my other leg!" Coyote took Sendeh's other leg. "Nothing in this leg! You ate it up," he said. "Give it to me!" said Sendeh. "No, you cheated me." Coyote ran away with Sendeh's leg. "*Ǫha'byul!*" He went limping along. Somebody was coming, — Deer. He stopped. Deer stopped. Deer said, "*Segiidǫ*, what is the matter with you?" — "That old Coyote took my leg. I can hardly walk. I am looking for my leg." — "*Segiidǫ*, come and sit on my back." Sendeh was long and heavy, he touched the ground as he rode. Deer was looking for that Coyote. Coyote said, "He wont find me." He lay down to rest. Then they found Coyote with Sendeh's leg lying alongside. Sendeh got off the deer. "I wonder what I am going to do with him. Take a big stick and hit him? No. I will choke him." He caught him by the throat. "*Segiidǫ*, I have got you now!" Coyote was kicking. "*Segiidǫ*, don't kill me! If you love your last child (By the love of your youngest child), don't kill me!" — "If you had not mentioned my last child I would have killed you, but I love my last child. I will let you go." So he took his leg and put it back in place, and Coyote went off trembling. "Don't you ever do that to me again!" said Sendeh.

20. SENDEH AND THE MOUNTAIN OGRES[1]

Sendeh *ahe'*. He was going along anywhere. Some people began to run after him. When he turned and looked at them he knew who they were. They were *k'ozapot'o*, mountain *zapot'o* (ogres). They carried a big basket on their back. They were hairy all over. They had big eyes and big mouths. A cedar branch stood erect at the back of their heads. They were cannibals. They ran after Sendeh to catch him. He ran at them. He called out, "I am hungry for people too." They stopped, they were surprised. "Ah, Sendeh, do you eat men?" — "Yes," he said. "Maybe you are lying," they said. "Well, Sendeh, let us all vomit up a man. Then we shall see if it is the skin of a human being you vomit. Then we shall believe you," they said. Sendeh said, "*Segiidǫ!*" — "What?" said those *zapot'*. "Well, you two sit down right there, and you two sit down right there, and I will sit between you." — "Yes." They sat down. And Sendeh talked. "Well, Zapot'o, let us all close our eyes. When you see what I throw up, your head will burst. Don't look!" When each of the *zapot'o'* vomited, there was human skin. When Sendeh vomited, nothing but *k'anda* (tomato[2]) came up. The *zapot'* had their eyes

[1] Informant 8.
[2] See p. 38.

tight closed. Sendeh took the human skin from their vomit and put it into his. "Now, open your eyes!" he told those *zapot'*, and he acted as if he were just opening his own eyes. When they opened their eyes, they looked and said, "We never ate tomato, and look at the human skin in Sendeh's vomit!" — "Yes, *segiidǫ*. I will tell you something. When you came close to some wild tomato you got it. I never thought you ate tomato either." *Zapot'* said, "Yes, you eat human beings. I guess we shall make good friends together." — "*Segiidǫ*, let me tell you something," he said. "Look way off that way. You see the smoke way over there? There is nothing but camps way over there." He himself had been burning timber over there. Those *zapot'o* were glad to hear what he told. "I will wait for you, *segiidǫ*," he told those *zapot'o*. "*Segiidǫ*, let me make you know something very well. Were you ever scared, *segiidǫ*?" "Oh, sometimes we get a little scared," they said. "Well, Zapot'o', let us take out our hearts, so they will never get scared," he said. "Yes," they said, "let's do it." They all took out their hearts. "Put them down all in a row," he said. He took out his heart, too, and put it at the end of the row. It was a long heart. He said, "Well, let's run up that way where the smoke is. Lots of camps there, lots of children, boys and girls." As they ran, Sendeh stopped and said, "I have stuck some thing in my foot. (Pantomime) Run on!" he said. He held his foot, and looked up to see how far ahead they had run. When he saw they had gone far enough, he turned and ran back to where the hearts were. When he got there, he picked up his heart and blew from his hands, and his heart went back where it had been. He had a stick in his hand sharp at the end. He pierced the heart of one of the *zapot'o* and the *zapot'o* to whom it belonged fell down, way over there where he had gone. When he pierced the second heart, the second *zapot'o* fell down. The two other *zapot'o* turned and ran back to where their hearts were. Just when they were coming close, he stuck the third heart and that *zapot'o* fell over. The one left called out, "*Segiidǫ*, *segiidǫ*, don't stick my heart, please!" Sendeh was trying to stick that heart which was jumping about. Three times he missed it. That *zapot'o* was coming pretty close. *Gu'! Gu'! Gu'!* went Sendeh; he missed it. That *zapot'o* was coming still closer. *Gu'! Gu'!* he pierced it, and that *zapot'o* fell over. "*Hų!*" said Sendeh. "That is the way I do anything[1]," he said. "Now when children cry and people say that *Zapot'o* is coming[2], they are just talking; there are no *zapot'o* because I have killed them, no more *zapot'o* in this world[3] *Whu! Whu!*[4] That's the way I am! I always cheat people. That's the way I am! I am a big man!" *O'bahâ.*

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[1] Pantomime of rubbing the hands together.
[2] Mothers will say to a crying child that *zapot'* is coming to carry it off in its basket.
[3] Pantomime of passing the palms quickly across each other.
[4] Pantomime of throwing back the head in boasting.

21. SENDEH OVEREATS AND CLINGS TO A GRAPE-VINE[1]

Sendeh was coming. There were four turkeys in the creek. They were digging up some *tąn'e*[2] in the creek. "*Segiidǫ*, what are you doing? What are you digging?" — "Something sweet to eat." — "*Segiidǫ*, I would like to dig some, too." — "Yes," said those turkeys. "You can dig and eat. But do not eat too much." — "I would like to eat as much of it as I want." He was digging it up and cramming himself. "Be careful! You will get a belly ache." — "I am going to eat all I want." The turkeys ate just a little. "Watch him!" they said. "Pretty soon he will get sick." He stopped, stood up, and held his hands to his belly. "*Segiidǫ*, my belly hurts!" One turkey said, "We told you not to eat too much." .... There was a pain in his belly. Something[3] lifted him into the air and threw him down. "*Segiidǫ*, can you help me?" — "I guess so," said those turkeys. "*Segiidǫ*, can you make me some medicine? *Ah! Ah!* Can you help me?" Four turkeys held up their heads and looked at him. After a while he got better, then he got sick again, and ran over to a tree and put his arms around it. The tree flew up and down with him. "*Segiidǫ*, show me a stronger tree." He ran over to what he took for a bigger tree. That tree flew up [? was uprooted] and fell down with him. Pain again! "Can you help me? Show me a stronger tree!" — "When you get the pain again, go to an elum (elm) tree." Pain again! The tree flew up and down; he was knocked down, all scratched up and dirty. "*Segiidǫ*, tell me the strongest tree there is to hold to when that pain comes." The biggest turkey said, "I will give you some medicine. When the pain comes, hold on to a grape vine."The pain came, he held on to a grape vine. The vine did not pull up[4] but slapped him up and down on the ground. That vine, however, saved him."*Whuʿ!* I am tired!" he said. "*Segiidǫ*," he said to the turkeys, "I will never eat that any more."

22. ANT AND SENDEH TALK OF DEATH[5]

Sendeh and Ant *(ema'ame)* were talking to each other about how people should die. Sendeh said, "People ought to die and in four days come to life again." Ant said, "When people die they ought to stay dead." So it happened that Ant's child took sick and was about to die and Ant went to Sendeh and said, "Let it be as you said, and when people die let them come to life again in four days." Sendeh said to Ant, "You have already said that when people die they should stay dead. Those are your words." So Ant went home,

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[1] Informant 9. Cp. Lowie 1 : 47.
[2] White, like sweet potatoes. Turkeys always eat it. Cp. Mooney, 424.
[3] He broke wind. See Lowie 1 : 47 no. 1.
[4] We recall that the grape vine is the only thing that can resist Red Horse, the cyclone. See p. 17 n. 1.
[5] Informant 3.

and the next day her child died, and Ant began to mourn for her child. She wailed and sang in her wailing,

I wish I could break my back in two!

That is why the ant has a little piece on its back as if it would break off.... Again she sang,

I wish my neck would break!

So the ant's neck looks as if it would break. To this day ants have small backs and small necks.

23. SENDEH COURTS DEER WOMAN AND WHIRLWIND WOMAN[1]

Sendeh coming on the river. Somebody was camped there, a single camp. He came close. A woman was outside — Deer Woman, tanning deer skin. He took a look, and went up to her. "*Segiidǫ*, I have come to see you." She turned around. "What have you come for?" — "*Segiidǫ*, I like you. Maybe you are a smart woman." — "I don't know, I have two children. This morning they went to look for some fresh hay." — "Oh!" said Sendeh. Deer Woman said, "What do you eat?" — "I eat fresh human meat. And what do you eat?" — "I eat grass and leaves from the tree." — "Well, if I married you, I guess I would eat all those things, too." — "Well, I don't know. I do not live in a tipi, I live in the grass, wherever I wish to lie down. My children have gone to eat grass." — "I go out to eat leaves every morning, too." — "Well, you may stay." In the morning that Deer Woman said, "I guess we will go over there to eat breakfast." — "I will eat there, too." She put down her head and ate grass, and raised her head to the leaves. Sendeh did not know how to eat grass and leaves. "Come on and eat!" she said. "How am I going to eat that?" — "Pick up those berries!" He stood there. "I am afraid I shall get a belly ache." — "No, eat!" He wanted to marry her, so he picked up the grass and made it into a ball and put it in his mouth and chewed and chewed. After it got soft, he swallowed it. It stuck in his throat. He began to choke. "Wife, I choke, come and help me." That Deer Woman said, "I wish he would die! He is ugly, he is too tall, his legs, too long." He went on choking. That woman just looked at him. There her two boys were coming. "What is the matter? Let him choke." Then he hit himself on his back and it came up. He sat down and breathed hard. "*Segiidǫ*, I am not going to be married to you any more." He ran away.

He came up to a woman sitting on the ground doing something. When he came behind her, he said, "*Segiidǫ*, are you a woman?" — "Yes." It was *Mą̂to'wikyamayį*, Whirlwind Woman. She did not want to talk to him. "*Segiidǫ*, you look like a pretty woman.

[1] Informant 9. Cp. Lowie 1 : 32—33.

I would like to marry you." She went on making something. "*Segiidǫ*, I would like to take you right now." She said, "I do not think so." She had long hair. "You are a pretty woman." She turned around. "Are you strong?" Sendeh said, "I am a strong man." — "Will you come when I get up and go round? You are not going to get tired?" — "No, I am a strong man." — "When I get up and go, I am strong," she said. "That is what I like." She stood up. "Hold me by my clothes. When you take hold of me, you will never get loose. Would you like to do it?" — "Yes." — "Are you ready?" — "Yes, I am ready." Then she went. She went a little way, she was a woman; she went a little further, she was a whirlwind." *Gųi! Gųi!*" He fell down. "Hold me tight!" "*Guʿ! Guʿ!* Let me loose! Let me loose!" After a while he went under some brush, some thorny brush. When he came out, he was bleeding all over his body. There he got loose from her and fell down, bloody and dirty. That whirlwind went way up into the sky. Sendeh called out, "*Emʹdemaʹhâʿ!* (This one take that)" and stretched out his arm[1], "I wont have you for my wife! You crazy woman!" (Pantomime of holding out arms with closed fists, then opening fingers with a jerk[2].)

24. FALSE MESSAGE[3]

Sendeh was living in a house made of bark. He had four children. He said to his wife, "I am going hunting." On his trip he hunted and hunted and could not get anything. He saw a turkey coming and went to meet him. He met the turkey and said, "Go over there to my camp and tell my wife to kill you and cook you and when I come I will eat you." Turkey said, "Yes, I will go." Sendeh went on hunting. Turkey went to Sendeh's house. He called Sendeh's wife. She said, "What do you want?" She came out and saw it was a turkey. Turkey said, "Sendeh told me to tell you to kill your youngest child for me to eat when I come back." The woman said, "My poor child!" and she cried, and called over the youngest child and knocked it on the head and killed it and made a stew of it. Sendeh returned from his hunting trip and saw the stew and said, "You did what I sent word for you to do. Where is my youngest child, my pet? Fetch him and let him eat some of this." — "What you are eating is your youngest child. Turkey came over and told me you said for me to kill our youngest child for a stew for you to eat when you returned." Sendeh started to cry and to make himself vomit. He said, "My poor child! I sent the turkey to be cooked, and your mother cooked you." That is all.

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[1] The words and gesture are equivalent to "Go to Hell!"
[2] Holding out one arm this way and jerking open the fingers gives bad luck.
[3] Informant 2.

Variant[1]

Sendeh and his wife had four children. In the morning he said to his wife, "I am going hunting." His wife stayed home. Sendeh killed a deer. He skinned it. A mocking bird *(t'e·le*, telling bird) was sitting on the tree, it kept calling, "*Segiidǫ! Segiidǫ!*" Sendeh did not look at him. It kept on calling, "*Segiidǫ! Segiidǫ!*" After a while Sendeh turned round and said, "*Hæ!* Keep still!" The bird kept still. After a while it said (in a low tone), "*Segiidǫ! Segiidǫ!* Give me a little piece of meat!" — "No. I am not going to help you." — "*Segiidǫ*, please give me a little bit." Sendeh got mad. He was bothered. "Well, *segiidǫ*, run to my home and tell my wife to get ready for this meat." — "Yes," he said. Then he went. He reached the place where Sendeh's wife was. He called out, "Sendeh sent me to tell you to kill your last child and cook it into a ball, for him to eat when he gets home, he is so hungry." She cried. She cut the child's neck and cooked him. The bird went back to Sendeh and said, "I told your wife to get ready for this meat." — "Yes, *segiidǫ*, I will give you some meat." The bird flew down and got a piece of meat. Sendeh went home with his meat. He dropped the meat down. His wife heard it and went out. Sendeh said, "Where are my children? When I come back they are so happy. Why are they so still tonight?" — "They are all asleep." She did not tell him she had cooked the child. "Give me some water." She put the cooked child on a dish. "*Hų*, doesn't it smell sweet! I am hungry." He took up the arm bone. "Wake up our youngest child! Maybe he is hungry." — "That is our youngest child you are eating." — "*Ahnananabua!* (Pantomime of clapping hands.) Who told you to cook my youngest child?" — "That mocking-bird." He rubbed his hands. "I loved him very much. I am going to look for that bird, when I find him I am going to throw him into a hot fire." That mocking bird is hard to catch. Sendeh went through the woods. His face and arms were bleeding. After a while he came back, with blood all over his face. His wife looked at him. She thought, "Maybe he has cut himself for his last child." She sat bowed over. Sendeh sat with his hands around his legs. She said, "Sendeh, I am sorry." — "I am sorry, too." — "Why did you send somebody to tell me to kill our last child!" He said, "I went and stood far off from the camp and cut myself because I lost my last child." His wife just cried.

25. SENDEH CHEATS THE WHITE MAN[2]

Sendeh was going along. He met some one whom he had never seen before. They both stopped, and Sendeh greeted him. He said, "I do not know you, but I think I have heard about you. You are

[1] Informant 9.
[2] Informant 2.

the man who cheats everybody." Sendeh answered. "Yes, I am he who cheats, but I have left my medicine *(doye)* at home, about four hills away. So I can not cheat you." The man said, "That makes no difference. If you are the one who cheats, you can cheat me without your medicine." — "I cannot cheat you without my medicine. I wish I had it, I would cheat you." Sendeh said to this White man, "If you want me to cheat you, loan me your horse and I will go and get my medicine and come back and cheat you." So the White man *(t'âkoyki)*[1] said, "All right, I will loan you my horse, but you must come right back with your medicine." So Sendeh got on the horse. As he rode off he secretly punched him so he backed. Sendeh said, "This horse wont go. Maybe he is afraid of me. Loan me your hat." The White man gave him his hat. Sendeh punched him again, the horse backed. "This horse is afraid of me. Lend me your coat, so I will look like you and he will go." The White man gave him his coat. Sendeh got on the horse. He punched him secretly again and turned back and told the White man he might as well let him have his blanket. "I think it would be well to give me your quirt." — "All right, here is the quirt, too. Make haste, get your medicine and come back and show me you can cheat me." The horse went forward. Sendeh looked back and said. "White man, I have already cheated you. I have all your things. I have no medicine. Now you go your way, and I will go mine."

[1] There are three terms for White man — *t'âkoyki*, mule man (cp. Mooney, 397); *bĕlpâki*, whiskers man; *ganoki*, all kinds of goods man (growler, according to Mooney, 397).

MISCELLANEOUS TALES

26. RED MOLE: SNOTTY NOSE[1]

There was a camp. In this camp were a young man and his wife and a younger brother. The older brother realized that his younger brother was getting old enough to need a war outfit: war bonnet *(a·ts'ohoy)* and fan *(salpakongi)*. So he told his young brother he was going to break camp to go to a place where he thought he could catch eagles to make him his outfit. So he broke camp with his wife and brother to go where he knew there were many eagles. After he made camp, he went out to make an eagle pit *(âlto')* — a hole in the ground with branches over it and grasses, leaving an opening between the two top logs covered with fine grass, to run one's hands up through, with a bait of jack rabbit tied to the logs. After he built his pit snare he went home. Next morning before daylight he went back into his pit snare. Before he entered it, he tied the bait near where he could grab the eagle's talons. After some time he saw an eagle alight and he seized it. He took it home alive, and tied it to where they had made a nest for it. He went back a second time to his snare and went in before daylight and this time he caught two. He took them home and tied them as he had tied the first. He had one more to catch. They were allowed to catch only four. His little brother said he wanted to catch the fourth one. He said, "No, you may not go. There is another bird that might come, a brilliant red bird, that reddens everything near it and whenever he lights on the trap the eagles fly away." The younger brother would not be put off by his older brother. The older brother said, "Well, if you must go, there is one thing you must do. If this bird comes, let him eat, do not try to catch him. After he flies away, catch your eagle." So the younger brother left and baited the trap and went in before daylight. After the boy entered the trap he saw the eagles coming and he made a catch. Just at that time he saw a flaring red light inside of his trap and suddenly something heavy lit on the trap and almost caved it in. He thought he would remove some grass and peep out. As he looked through the grass, he saw the great bird his brother had described as a bird of flaming red. It looked very beautiful to him and he thought to himself that he would catch it to get its feathers, as he knew they would be very beautiful. He made an opening in the trap and grabbed him by the talons. At that very instant he did not know what happened. When he came to

[1] Informant 2. For Red Mole cp. Lowie 1: 202—203; for Snotty Nose, cp. Lowie 1: 46—47, and bibliographical note. I have also recorded this tale of False Suitor at Taos.

himself, he was in a place unknown to him. The bird was there. He told him, "I am he that cannot be touched. You were crazy and touched me. I do not know why you did this. But I am going to have you for my son. Whenever I think you should return home, I will take you." He told the young man, "No one where you live (on earth) has power over me. I have power over everything."... His brother had waited for him to come back with the bird. By the time he thought he should come he did not appear. So he thought something must have happened; he would go to the trap to see. He went to the trap and found nobody there but the eagle the boy had caught. He knew that sometimes in such a trap a person might be found by a bear and killed; but when he saw the trap he knew that his brother had not been killed by a bear. He went home crying for his brother. He was thinking that if he got back without his brother they would accuse him of having killed him from jealousy of his wife. They broke camp, he and his wife, and returned to the main camp, and told the people what had happened, that he had gone to get the eagles because he understood how to do it; that his younger brother had gone out on his own account, and was gone, and he was mourning him.

Now the bird, Red Mole[1] *(pingulte*, mole red), said to the boy, "I am ready to send you back, but there are four dangerous places you will have to go through. However, in all these places all are my sons, under my power. The first place you come to, you must tell them you are the son of Red Mole, because they all know me." He went on directing him. "Follow the trail to where there are two bears standing on either side. When you come near them, when you see them rising up on their hind legs, make out as if you were going to pass through, but instead of passing through, let your shadow pass and they will grab at your shadow." So the boy went on and came on to where the bears were and they fought with his shadow. Then they looked back and saw the boy standing there. The bears said to the boy, "Nobody ever did that to us before. Who is your father?" The boy answered, "My father is Red Mole." The bears said, "You must indeed be the son of that dangerous man." The boy said to the bears, "Those who are to come after will pass over trails like this and you bears will not harm them, for you will go into the woods and into your dens and be afraid of men." The boy went on his way. As he went along he was to come near to where there was a very high cliff and the trail ran right under it. "When you come near the cliff, motion your shadow to precede you," he had been told. As he came near the cliff he motioned his shadow forward until the cliff fell on the shadow. The cliff said to the boy. "Who is your father? There is nobody who ever did this to me." The boy an-

[1] Curiously enough in the Crow tale the boy's adoptive father is referred to as a mole, also as "some kind of bird". (Lowie 1 : 203.)

swered. "Red Mole is my father." The cliff said, "You must indeed be the son of that dangerous man." The boy said, "Those who are to come after will pass safely under cliffs." And he went on past the cliff in safety. As he went along, he came to a tall dry tree by the trail side. He motioned his shadow ahead, and the tree fell upon the shadow. The tree said to the boy, "Nobody has ever done this to me. Who is your father?" The boy answered, "My father is Red Mole." — "You must indeed be the son of that dangerous man." He said to the tree, "Those who are to come after will see you as broken-down dried-up wood. They will gather you and build their fire of big fallen trees." Then he went on. He went on until he came to the last place, which was a small narrow creek. As before he projected his shadow and at that moment the creek widened and deepened into a rock bottomed canyon. The canyon said to the boy, "Nobody ever did that to me before. Who is your father?" — "My father is that dangerous man, Red Mole." The creek formed as it was before. The boy said, "Those who are to come after will jump over small streams safely." Then he jumped over the creek in safety.

Then he went along until he came to a river which he crossed. On the bank of the river he saw a woman tanning a buffalo robe. Her back was towards him. When he came up to the woman, he found that she was blind. He thought he would have some fun with her. He got behind the buffalo hide and held it to one side where she could not reach it. This made her feel around in order to go on with her tanning. Then he let it go, and she went on tanning. He pulled the hide in this way four times. The old blind woman felt there was something there. She grabbed him. She said, "I'll fix you." When she hit him over the head, it made him short and snotty nosed. When she struck him on the back, his belly stuck out. After he was changed by the old woman, he went on to a lone camp on the outskirts. He knew it would belong to an old woman. He went in and said, "Grandmother!" — "Where have you been? I have some dried meat for you." As he was eating, the old woman began to give him news of what was going on in the camp. She told him that in this camp were two tall pine trees and in them an eagle nest and the chief had decreed that whoever would kill the eagle and bring it to him was to marry his daughter. Men were trying every day to see who would kill those eagles for the chief. Next day the boy went out to where the men were shooting. Among them was Sendeh Old Man. The boy went back to his grandmother's tipi. Next morning he asked her to loan him her flint knife. He was going out to cut some dogwood to make himself arrows. He went out and brought back four dogwood sticks. He made four arrows. When he had finished them he told his grandmother he was going out to look for a buffalo rib for his bow. So he went out and found a buffalo rib. He made a bow string of sinew. After he had finished his bow and arrows, he told his grandmother he was going out to try

to kill those eagles. She said, "I do not see any chance for you to kill them. Those men have been trying all this time to kill them, and if they see you there, they will make fun of you." The boy took his bow and arrows and sat beside his grandmother and said, "Grandmother, this first arrow I am going to shoot. It will go near, but will not reach." He laid it to one side. He took the second arrow. "This arrow will go very near." He laid it alongside the other.[1] He took the third arrow. "This arrow will hit the nest and the men will gaze and the little eagles will hold up their heads." He laid it alongside. He took up the fourth arrow. "Grandmother *(tą)*, this is the arrow which will hit one of those eagles in the eye." He laid it alongside. "Bring my buffalo robe." It was a scabby, shabby robe. He went out to the crowd. Everybody laughed at him. "Make way for him!" they cried out. "Let us watch him!" He laid down his scabby robe and took his first arrow, and it flew up close and fell back. Sendeh, who was smart and knew something was going to happen, said, "I want to shoot with him!" He took his second arrow. Everybody watched him, except Sendeh, who shot at the same time. The arrow almost reached the nest. Then he took the third arrow and shot. Everybody watched. Sendeh shot also. The arrow went into the nest, the eagles stuck out their heads. Sendeh shouted, "That is my arrow that is stuck up there. That is my arrow!" He took his last arrow, and pulled harder. The arrow travelled till it hit the eagle and brought it down. Sendeh ran up to the bird and pulled out the arrow and put his arrow in its place. Sendeh jerked out the arrow, but the other men who were shooting knew that the arrow belonged to Senpit', Snotty Nose. The chief had two daughters, he said they could choose which man they wanted to marry. The older daughter said Senpit' was too ugly for her; she would marry Sendeh who was better looking. So the younger girl had to marry Senpit'. The chief told his wife to fetch the boy who lived with his grandmother. The young man went into the tipi of the chief where they had a bed made for them. The younger girl said she did not mind that he was ugly. The next morning Senpit' went to visit his grandmother. The chief asked his daughter, "What did you find out about your husband?" — "Every time he breathed I smelled perfume." The chief said it was as he thought, he knew there was something about him that was not what he appeared to be. Some time later, the chief and his wife left Senpit' and his wife by themselves in the tipi. Senpit' said to his wife he was going that day to see his grandmother, not to expect him back until he was ready to come. After he got to his grandmother, he told her to get a big clay bowl and fill it up with water. She got one and filled it up and put it on the fire, and the water began to boil. "Grandmother, go out and sit by the tipi door and

[1] As tally sticks are laid in the hand game.

look in when I call and see how you think I look." She went out, he jumped into the boiling water. He called out, "Look in!" She looked in, she exclaimed, "*Nennennennena!*" in surprise. "Try again!" she said. He jumped in again. He called her. "*Nennennennena!*" She went out again. He called. She looked in, again she was surprised, "*Nennennennena!*" "Try again!" she said. He called her in. She was greatly surprised. She saw he was a very handsome young man. She said, "That's enough, you are very handsome now!" Then Senpit' called, "Grandmother, come in!" She went in. "I am going to boil you now. When I like your looks, I want you to come out." She went into the bowl. She raised her head up. "Go in again!" She came out a good looking woman. "Go in again!" She went in. She came out even better looking and younger. She submerged again and came out a very good looking woman. Then he told his grandmother to cut off a small piece of their tipi, and small pieces from all their clothing and to take bits of all they needed. He took all these bits and threw them into the bowl. All came out new and fine — new hides, new tipi, new moccasins. All their things were new. He needed but one more thing — the *se'koibil* (sacred stick). He told his grandmother to dress up in her new clothes. She dresses up. He looked at her and said, "Grandmother, you look very nice. I like your looks. You look different."

Senpit' put on his new clothes and took his *se'koibil* and went to where they were playing *kâmą*. He stood off at a little distance. His wife and her sister were sitting outside of their father's tipi, doing their hair[1] and painting their faces. The older sister said to the younger, "Look at that nice looking young man. Do you not wish your husband looked like that!" She did not answer her sister. She knew it was her husband and that he would soon come home. By that time the good looking young man started towards them and the older sister said, "Look, sister! he is coming towards us." The younger sister said, "Never mind that young man. Hold still, while I arrange your hair." He reached them, she got up to meet him. He handed her his *se'koibil*[2] for her to hang up on a pole outside the tipi. She followed him into the tipi. Her older sister came in. She liked the looks of her sister's husband *(apideki)*. Sendeh Old Man was lying on their bed. She picked up a stick and hit Sendeh over the shin. She called him *sapolki*, owl man.[3]

Next day Senpit' went out in the morning and told his wife he would return for the noon time meal. He returned, and, as he ate his meal, a mocking bird *(tǫpelt'œne*, many song bird) sat on his head and sang as he ate. After he finished eating, he told his wife to take

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[1] Formerly women wore their hair hanging loose, nowadays they wear it in two braids or gathered in a knot.

[2] Covered with a buffalo hide. He would carry his *se'koibil* wherever he went.

[3] "Ghost bird." A term of insult. Cp. Lowie 3 : 380.

the bird and set him free. The following day Sendeh told his wife he would not be back until noon. Sendeh left and came back at meal time with a meadow lark *(ta·dâgul)* on top of his head. As Sendeh began to eat, the bird began to talk, calling people by insulting names. His father-in-law did not like the bird and told his daughter to throw him out. (Laughter). Sendeh said the bird was talking so much because the meal was so good. But Sendeh's wife caught the bird and threw him out.

Some time later in that camp it was snowing heavily. Senpit' told his wife to get a flint knife and go to the creek and cut twigs of plum, of grape, and of wild cherry and bring them to him. She did so. He told her to get different pieces of cloth for the different twigs and lay them before him, he wanted to use them. He took a plum branch and shook it and the plums fell off in heaps. (He was using magic power).[1] He shook the grape bush and there were grapes, and the wild cherry branch, and there were cherries. His wife asked him what she was to do with them. He said they were to eat. Her father and mother watched him and were surprised by what he had done. Next day Sendeh told his wife to get a flint knife and go into the brush and bring him a plum twig, a grape twig, and a wild cherry twig. So his wife went out, cut the twigs and returned with them. "Bring them here and put down three separate cloths for me." Senpit' and his wife and parents-in law watched him, wondering what he was going to do with the twigs. Senpit' was using his power to keep Sendeh from doing as he had done. But Sendeh did not know this. He picked up the plum branch and shook it, but no plums fell off. Instead of plums, there fell off wild tomatoes,[2] which his people did not like very much, and they laughed at him because from plum branch fell tomatoes. He shook the grape, and nothing fell but tomatoes. He shook the wild cherry and nothing fell but tomatoes. The chief told his daughter to pick up the tomatoes and throw them out. Senpit' told his wife to get the branches Sendeh had been using. She got them. He told her to lay a hide in front of him. He shook the branches and from each, fruit dropped off according to its kind. Sendeh sat there surprised that the young man had used the same branches and yet had got the fruit.

Senpit' told his wife to hold her hands as a cup under his nose. He blew his nose and out fell beads of all kinds. He told his wife to give them to her mother to make necklaces for herself and her daughter. Senpit' told his wife to hand him a bowl. He blew from his nose and filled the bowl with wild honey. Sendeh thought he would try. He told his wife to put her hands cupwise in front of his nose. He had a bad cold, he blew all his snot into the girl's hands. Her sister said she had not enough beads to give her any. She answered, "I have no

[1] This and the other feats are of the type of shaministic performances that abound in the Crow tales.

[2] See p. 38.

beads snot." (Laughter). Sendeh told his wife to hand him a bowl. He thought he would get honey like Senpit', but instead of honey only snot fell. His wife got angry with him and struck him with a stick.

The snow stayed a long time on the ground. The people were out of buffalo meat, they were starving. Senpit' told his wife to tell her father to announce that all the men should go out and make a strong corral, which might hold a lot of buffalo, he, Senpit', was going out to bring in a lot of buffalo. Next day the men went and made the corral and told Senpit' the corral was ready. Early next morning he got up and told his wife to get his *se'koibil*, and he set out on foot. He told his wife when he ran in the buffalo not to butcher until he said so. He set out. As he went along, he gathered all the dung he could find, and placed it as near the camp as he could. After he gathered it, he ran back and hollered, and he saw the herd galloping towards the corral. (He was using his power.) He drove them in to the corral and shut up the entrance with logs. He ordered them to kill all the buffalo. Then Senpit' told his wife to help him pull out the beards from all the buffalo and the hair from the hide on the places where he wanted the meat. They did this until both had an armful of hair. He told her to shove the hair under the snow. They covered the hair up. Then Senpit' kicked away the snow, and there was all the meat he had indicated he had wanted by taking the hair from the hide of the buffalo... In the herd was a poor bony old buffalo the people had not wanted to butcher. Senpit' put some snow into his mouth, and took it out and threw the ball of it on to this buffalo. When it hit, the buffalo turned into a fine buffalo. He told his wife to tell his father-in-law to butcher this buffalo and divide the meat with his grandmother.

A long time after this, when the people had eaten up all their meat and were hungry, Sendeh told his wife to tell her father to announce that the men should repair the corral, he was going out to round up the buffalo. Sendeh had watched Senpit', how he prepared to go on a buffalo hunt. Early next morning Sendeh went and stole Senpit''s *se'koibil*. He did not know what Senpit' had done, but he had heard him holler, so he hollered. The men in camp formed a line. When Sendeh hollered, he roused a wolf and Sendeh began to chase him to the corral. Instead of the wolf going into the corral, it began to chase the men who ran back to the camp. Next morning Senpit' said to Sendeh, "Try again, and I will tell you what to do." So he told him, and he went out. They could hear him holler, and as they formed in line the men saw a herd of old bull buffalo. The men came and killed the buffalo. One was so old they did not care to butcher him. As they were butchering, Sendeh told his wife to pluck out the beards from all the buffalo, and the hair from the places where they wanted the meat. He told her to bury the hair under the snow. Sendeh kicked the snow; but to his surprise he found only the

hair, no meat. Senpit' and his wife and father-in-law laughed at Sendeh. Senpit' told his wife to gather up all the hair and bury it. He walked up to it and kicked away the snow and they saw all the meat they had wanted. Sendeh looked on with surprise because he could not do as Senpit' did. Sendeh went to where they had left the old buffalo lying. He put a ball of snow in his mouth and then threw it at the old buffalo. He told his wife to tell her father *(atâmde)* to butcher that buffalo. Her father said, "I do not want to butcher that old buffalo." Senpit' threw a ball of snow from his mouth on the back of the buffalo and told his wife to tell his father-in-law to butcher. They found it was a nice fat buffalo. *Adobâ.*

Variant[1]

They were camping. Sendeh was there with them. They had a head man *(kiataigya)*. He hollered out what he had to say. He had two daughters, beautiful girls. He told the people, "There is a tall tree, and way up there is a nest with two eagles, and the man who kills them can take both my daughters." Sendeh heard that. All the young men got ready their bows and arrows. Some shot upwards, they could not get close, the arrows fell down. Sendeh had a big, long bow, and long arrows. Everybody came close, but could not hit the eagles. Next day, in the morning, they went hunting buffalo. Spider Woman had a little tipi and she had her grandson with her. There were holes everywhere in the tipi. The little boy said, "Grandmother, let me go with the people to hunt buffalo. I am going to get some meat." Spider Woman said, "No, no, you poor boy! Someone might kill you." The boy said, "No, I am going, grandmother." He put on a buffalo hide, and then he went, behind the others. Sendeh was over where they were shooting at the two young eagles. Everybody was killing buffalo. The little boy went to a buffalo and took out the blood-sack and put it under his buffalo hide. He went to another buffalo and took the blood-sack and put it under the other arm. Everybody came home. After them came the little boy. Before he came inside the tipi he said, "Grandmother, here I have brought something for you." Then he came in, and stood at the entrance. He put his hand under his arm and put the blood-sack down. From his other side he took the blood-sack and put it down. Grandmother said, "Ah, my poor grandson!" and she began to cry. "Hurry up, grandmother, boil the kettle. We are going to eat now," he said. They were shooting again at the two young eagles. Sendeh was over there, talking. That boy of Spider Woman was a poor looking boy — bushy haired, dirty, barefoot. Three times they went to hunt buffalo. Each time the little boy went behind them and took the clot of blood. The third day, they ate nothing but that blood. They were shooting every day at those

[1] Informant 9.

two young eagles. That little boy was Senpit', Dirty Nose. He said, "Grandmother, make me a bow of buffalo rib!" — "You poor boy!" she said. He said, "No, I am not poor. Hurry up and make a bow for me!" Grandmother went outside, looking for a rib. She found just one and she brought it inside. He said, "Grandmother, make me four arrows." Grandmother said, "You poor boy!" — "Hurry up! Make them for me." Grandmother went to the creek, and fetched four sticks. Now she made the arrows for him. She gave them to him, and he sat down on the west side and began to make the arrows for himself. He put feathers on them. When he got through with his four arrows, he took them in his hand. He fitted one to the bow. "When I shoot at the eagles it will overshoot them and come down. It is this one," and he laid it on the ground. He took the second arrow, he held it up. "When I shoot, the people will say, *nenenenene!* and the arrow will fall down, and it is this one," and he laid it alongside the other. "You poor boy!" He took the third arrow, he held it up. "When I shoot, the people will say, *nenenene!* An eagle feather will fall down." He lay the arrow alongside the others. He took the fourth arrow, he held it up. "When I shoot, the people will say, *nenenenene!* an eagle will fall down." Now he went outside. Where the people were gathered, they turned and laughed at him. "Look at that Senpit'! He is coming." They laughed at him. Sendeh looked at him intently. He knew about him now. Sendeh was just behind him. He took the first arrow, he aimed it. He said, "This arrow will overshoot the young eagles." Sendeh imitated the little boy. It overshot the eagles. The second arrow nearly hit them. The third arrow glanced at one and a feather fell. With the fourth arrow he hit one and it came down with his arrow in it. Everybody went up to it. Sendeh was tall. He reached over and pulled out Senpit''s arrow and stuck in his own arrow. Sendeh called out, "I killed it! I killed it!" The people said, "No, no, that Senpit', he brought it down." He said, "No, no. I killed it." When the people looked at Senpit' and at Sendeh, they thought Sendeh was a little better looking, so they helped him. The chief said, "Yes, Sendeh may marry the prettier girl; Senpit' may marry the younger one." He put up a big tipi. Sendeh and the prettier one made their bed on the north side, Senpit' and the younger one, on the south side. When Senpit' came inside the tipi there was Sendeh sitting on the north side. When Sendeh looked at Senpit' he laughed and made fun of him. He sat down this side of Senpit'. The girl thought it was all right for her to marry Senpit'. In the morning Senpit' went home to his grandmother. He said, "*Tah!* Grandmother! put a big bucket on the fire, put in water, make a big fire." He sat down over there, on the west side. That kettle was boiling hard. (Buffalo hide bucket). "What's the matter, grandchild?" He stood up. He took off his clothes, and while the water was boiling he went into it. He put his head under. When he raised his head he said,

"Grandmother, look at me!" he said. When she looked at him she said, "Ah, you are rather pretty; but not pretty enough." — "Yes," he said, and he went inside the kettle again. He came up the second time. "Look at me, grandmother," he said. Grandmother looked at him, she said, "Ah! Aint you pretty! But not pretty enough yet." He said, "Yes," and he went in again. He came up the third time, he said, "Grandmother, look at me!" — "*Nenenenene!*" she said. "Aint you pretty, but not quite enough yet," she said. "Yes," he said and he went in again. The fourth time when he came up, he said, "Grandmother, look at me now!" — "*Nenenenenene!*" she clapped her hands. "Aint you a pretty boy. That's enough," she said. "You are pretty enough! Come out and sit down." He took a little bit of cloth and threw it into the boiling water. He put his hand in. He pulled out a Navaho blanket. He put in his hand again and he pulled out a buckskin suit. He put his hand in again, he pulled out some leggings. He put his hand in, he pulled out some moccasins. He put his hand in, he pulled out a *kulpago'* (breastlet of bone made by white people). He took out whatever he was going to wear. "Grandmother," he said, "get up!" He told her to go into the boiling water, too. She went in and came out. "*Nenenenene!* Grandmother, that is enough, you look very nice." In the same way he got things from the boiling water for his grandmother to wear. Senpit' had said to his wife, "Sometime when they are playing a game and a stranger comes, it will be me." The last thing he made was a horse, a beautiful spotted horse. He said, "Grandmother, go outside. There is a beautiful horse there, saddle it for me." There were lots of camps there, but nobody saw what Senpit' and his grandmother were doing. Senpit' got ready to go outside. He rode horseback. He was going where they were playing *kâmâge*. Everybody turned and said, "There is a stranger coming. *Nenenenenene!* I wonder who the stranger is! A pretty looking stranger! A pretty looking horse, too!" He had told his wife when they saw a stranger come not to look at him. The prettier girl said to her sister, "Don't you wish you had a husband like that? Aint he a nice looking man?" He rode down the hill. They stopped playing their game. "Wonder who that stranger is?" they were saying. He had told his wife, "I will come behind the tipi on the west side." Here they found out that stranger was Senpit'. His wife went to where he was. She held his horse. He dismounted. He came inside the tipi. They were saying, "Senpit', that's he! Senpit', that's he!" Sendeh was sitting inside the tipi. The prettier girl did not like her husband Sendeh after she saw that man. That is the way Senpit' made himself pretty. *Obaha.*

27. EAGLE CHIEF[1].

There was a camp. At some distance there was a mountain with a sheer bluff. On that bluff, half way up, there was an eagle with a nest of young ones. They had been shot at many times with arrows, but they could not be reached. Now a boy and his younger brother started for the bluff where the eagles were. The older brother said to the younger, "I will let you down with this long rope spliced together, to where the young eagles are."[2] When they arrived on top of the bluff the older brother tied his younger brother around the waist and let him down to the nest. He told him to take the young eagles and then jerk the rope to tell him to pull him back up. So he did. As his brother started to pull on the rope, the rope broke from rubbing on a sharp piece of stone. So the older brother went home and got another piece of rope. He let it down, but the bluff overhung, so the rope hung out and could not be reached by the young brother in the nest. After he failed to rescue his little brother he went home and told his father. His father went to the mountain, but he could do nothing. Meanwhile the men of the camp went to this place to try to rescue the boy, but they also failed. They could hear the boy cry, as the day drew on. But they could do nothing, so they went back to the camp, leaving him in the nest. The father of the boy ordered the camp to break up and move, as he could not bear to look at the mountain where his boy was. So next day the camp broke, and left the boy in the mountain. Meanwhile the mother eagle had returned to her nest with food for her young ones. The eagle mother noticed that in her nest was a boy with the two young eagles in his arms and crying. So the mother eagle did not light on the nest, but flew around the mountain with a young deer in her talons. She flew around until she thought she would see who it was in the nest. She found a starving boy in the nest. Then she lit on the nest and began to talk to the little boy. She said she loved her young ones. "You are here with them. I will care for you as I care for them." She asked the boy what kind of food he liked to eat. He said that young deer was his food. The eagle with her beak opened the belly of the deer so the boy could get the liver and what he might like to eat. The father eagle had not lit on the nest. He flew about until he thought it was safe, then he lit and also began to talk to the boy. He asked how he came to be there, Perhaps he had come for some reason. At any rate he was there to stay until his young boys grew up. "Remember that those two will be your brothers and I will be your father and she will be your mother. We are not going to take you down to earth. You

[1] Informant 2. Cp. Lowie 1 : 155—156, 288—289.

[2] Eagles were taken alive by this method as well as by that of the pit snare. See the following tale. On killing an eagle there is a taboo; something will happen, perhaps a death in the family.

will have to wait until your brothers are old enough and they will take you down. Meanwhile we will take care of you." As the winter[1] passed the birds began to try their strength. They would fly out a little way and come back. One day they both flew from the nest and left the boy alone. On their return they both had game in their talons. The boy saw his eagle brothers were growing stronger every day, since they were able to bring back young deer for him to eat. Meantime the father and mother eagle returned and told the boy, "It is as we told you before about your young brothers. Now they are able to fly. Look to where the camp is." The eagles gave the boy their power to see a great distance, over many hills. The boy thought that this was the camp that had moved. The father eagle said to the boy, "Which one do you prefer to go with you?" The boy looked them over and selected the one on his right. The father eagle said, "You have chosen the boy; the other, on your left, is your sister. They are ready to take you down to the earth. While they are going down, do not open your eyes. Hold each by the shoulder. When they reach the earth they will tell you to open your eyes. After you land make your way back to the camp. Your brother will follow you in the air. When you get to the camp, have a separate place for yourself and your brother. He would not like to be disturbed. You will not have to look for his food, he will fly and find the game to suit him. Your brother eagle will be your guide, in time of war he will help you." After they had landed on the earth, the eagle brother said to the boy, "Go to that camp. I will fly, and as you near the camp I will alight and you can carry me in your arms." As he neared the camp, the eagle descended and the boy carried him in his arms. As they came near camp they were met by a man who recognized the boy they had left in the mountain. The boy said, "Do not touch me, but go and tell my father and mother and brother to come to the hill where I will be sitting with an eagle." The man went back and told the boy's father and mother and brother, and they came to the boy. The boy told them not to touch him, but first to return to the camp and put up a separate tipi for him and the eagle and to make a sweat house, and he and the eagle would go through their ceremony in the sweat house, and after that they could touch him. Also they were to build in the tipi a nest of small sticks and clay and to make a separate pallet for himself. After they came out of the sweat house they were greeted by their father and mother and brother and relations who might then touch them. Then the boy and the eagle went into the tipi erected for them. He placed the eagle on its nest, and he had his own bed. He told his father to gather all the men into this tipi, he had something to tell them. After they gathered,

[1] In early autumn the year began. Autumn to summer was one count; summer to autumn, another count.

he told them they all knew what had happened to him and that he was back now with his brother eagle. And if ever they saw an eagle which did not fly off, it would be his brother eagle, and he cautioned them not to kill any eagle. Next morning the eagle said to his brother to open up the front of the tipi, that he was ready to go out for the day, and in the evening to leave the front open for him to fly back. As the boy opened the front part of the tipi, the eagle flew out. Daily he did this. Sometime later, as usual the eagle flew out and about. Soon the people noticed the eagle circling about the camp. The eagle flew down and into the tipi where he lived and told his brother, "Within a short distance are your enemies and they are going to attack." He told him to tell his father, so he could announce the news to the camp. After the boy told the news to his father, he announced to the camp that within a short distance the enemy was preparing to attack. So the men in camp got ready and succeeded in killing many enemies. Then the camp had a big scalp ceremony *(âldagul)*. The eagle had been a guide *(emta·do)* for them in all their undertakings. The boy became one of the chiefs because his eagle had told them in advance what was going to happen.

28. ÂYETE (MANY), THE MIRACULOUS BOY[1].

Kona'kyegeadâme, once a great chief died. So the people were without a chief for a certain time. At that time there was living a boy about ten years old who, to the other boys in their play, was known as one of the meanest of boys. The way he treated the boys led their parents to treat him badly. The older brother of this boy got after him and scolded him for treating the other boys so meanly. He said, "Do you not know that we have no father and that our mother is a poor woman? The parents of the boys you treat so meanly get after us." The little boy said he was not afraid, he was a chief. In one of his fights with the boys he killed one of them. The father and relatives of the boy who was killed took their bows and arrows to go after the boy. They shot at him, but the arrows went through him as if he was nothing, as if he was a light. He stood laughing at them. They found out he had great power. The boy gave orders to the people not to touch him. If they did, he would see to it that none of them would be left. So they withdrew. Then he proclaimed himself a chief. As he was still a little boy he could not direct them as should a good chief. The child in him led him to do foolish things. The older ones would talk of how to act, and he always knew what they were saying. He told them to desist from holding councils against him. When they learned that he could be in more than one place at the same time they gave him a name —

[1] Informant 1.

Âyete (Many). "I am very glad that you have given me that name," he said. After they had given him that name, they held a council as to what they should do. He allowed them to do so. He did not come to them; but he knew what was happening. His brother was in the council. They agreed to have his brother take him far away and then they could move camp and get away from him. The big brother agreed to this. Many, off in his tipi, knew the deal his brother had made; but he kept silent about it. Next morning his big brother said to Many, "Get up and let us go way out and kill a buffalo and be back by tomorrow." Many made out as if he was glad to go. "I want to eat some buffalo meat," he said. Way out somewhere the big brother killed a buffalo. As he was going to butcher it he searched for his knife. He could not find it. "I left my knife behind," he said. He got a young cottonwood stick and gave it to Many. "Walk around the buffalo this way (anti-sunwise) with the stick and keep off the coyotes. I will be back with the knife tomorrow." He walked off, he looked back, he saw Many walking around with the stick, and he was singing,

My big brother
Coming back
With his knife.

He said to himself that he would really come back, it would not be right to treat his brother the way he had planned. When the big brother came to where the people had been, there was no camp. He trailed them. A great storm from the north set in. He found the people, he went to his mother. She asked where was Many. He told her how he had left him. He said he was going back after him. People came in and told him not to go. "You will die. Maybe your brother is already dead. Do not go and we will make you a chief and your mother will be well cared for." So he did not go. For two years afterwards he was recognized as a chief, then bitterness grew up against him for the way he had treated Many and they put him out of the chieftaincy. The chief who took his place was very rough. The other chief was compassionate. Many's brother was a good hunter, but when he would bring back a buffalo, the rough chief would take the meat away from him. He and his mother had to camp on the edge of the camp. Then the compassionate chief would send them by one of his twò wives a good piece of meat. Four years went by, and Many was forgotten. At that time they were moving camp into the neighbourhood of the place where Many had been deserted by his brother. His brother said to his mother, "Mother, the place I left my brother is close by. I am going there. Maybe I can find a bone of my brother and bring it to you." The first day he searched closely, but found nothing. The second day he searched, but found nothing. The third day he searched, but found nothing. The fourth day he searched very closely. He said,

"Right here I shot that buffalo." He looked and there were the buffalo bones. Around them was a dark ring and something yellow was moving around in it. He walked up to it. It was singing. He heard a voice "*Hah!* (strong expiration) How long it is until my brother returns with his knife!" For four years he had been walking around in a circle, making a trench; he was deep down in the ground; the cottonwood branch he was holding showed above ground; the leaves had turned yellow. Many said to his brother, "Give me a hand up." When he came up, he said, "Brother, are you still a chief?" (Much laughter over his sarcasm.) He went on, "Which one of the two chiefs is kind to you?" (He knew all about the two chiefs). "Brother, I knew all about your plans, but I wanted to let it happen." They went on together towards the camp. Just as they came near the sun was setting. Many advised his brother when he went to his mother's tipi not to say anything. "Even if mother asks for a bone of Many, say nothing! Say nothing until you hear my footstep. Tell mother to bow her head and not look, for I shall be coming in." .... When he heard the footstep, he told his mother to bow her head. Many came in. His brother told their mother to look up. She looked up, she saw, not a bone of Many, but Many himself, a fine young man. The mother was overjoyed, she started to embrace him. Many said, "Do not touch me, mother. First bring in the good chief. Let him touch me first, and then you may touch me." When his mother took her seat, Many asked, "Which chief was kind to you?" His mother told him. "You send to that chief, tell him to send me something good to eat. I am hungry, without food for four years." His mother went into the chief. "What do you want?" — "Many has come. He is hungry, he wants something to eat." — "Give him a good piece," said the chief. (A chief is always a generous man, with many guests.) His guests were all afraid. They became like stone. Many's mother brought back some fine meat. "Set it down!" said Many. "Now go over to the other chief, ask him for some meat." — "No, no, I do not want to go into his tipi." — "You go!" She went in. There was a big company in the chief's tipi. One of the women close to the door said, "Here comes somebody!" The chief looked and said, "Get out! There are people here." — "Many has sent me for the best piece of meat." — "Get out! It is impossible for a man to come back who has been dead four years." She went back. Many said, "Mother, have you brought any meat?" — "No. The chief scolded and chased me away." Then Many told his mother to go and invite the good chief to come and meet Many. She went and invited him. The good chief came, Many patted him on the back. "You are my friend, you have been kind to my mother. Sit down!" At this time they were disputing at the other chief's about whether Many was back. They sent two young men to see. They reached Many's tipi while Many and the good chief were embracing. They

went back and reported it. The other chief said to his wife, "Take a good piece of meat to Many, the best that we have." When the two wives brought that meat and said, "The chief has sent you some good meat," Many said, "I do not want the meat. Tell the chief I want to see him." They told that to the chief. He went on his way saying, "I am glad my friend has come. I am glad to see Many." As he stepped to the tipi, he said, "Many, I am glad to see you." Many looked at him, and the chief dropped dead.[1] Many ordered the chief to be taken where the dogs could feed on him. When the people heard this, they all ran off to hide. Then Many showed himself as Many and met each one and told him to go back to his tipi. Then Many became chief, and there were two chiefs. Many married the wives of the bad chief and he set up the cottonwood branch he had carried four years at the back of his tipi. He announced that he would place the branch of cottonwood behind his tipi, on the west side.[2] "Every spring the branch will put out green leaves, every fall it will shed them. The spring it does not leaf out, is the time I shall die."[3] He became a very good chief, everybody liked him. One spring the branch had no leaves, it was bare all spring and summer. At the beginning of fall, smallpox came to them,[4] and that ended the life of "Many".

29. BLOODCLOT BOY.[5]

There was a camp. There was an old man, and his wife. They were very poor, they had less than the other people. The other people went out buffalo hunting early every morning. The old man followed after the others. He saw the bloody tracks of a buffalo they had been chasing. He found a clot of blood on the snow. He stooped and picked it up. He wrapped it up and put it under his arm. He turned back, and called to his wife to come and see what he had and to put the pot on the fire, so they could cook the blood with

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[1] Cp. Mooney, 357.

[2] The usual place for sacrosanct bundles or sticks. See pp. 51, 103, 109 n. 3. The entrance of the tipi is on the east side, the position of honor, opposite, on the west side. Here sits the chief or he or she who is performing chiefly function. See p. 95.

[3] This "life token" branch suggests European lore. But see Mooney, 302, for the sacrosanct stick that sprouted. There is a curious bit of European parallel for the sunken circle made by Many. A Mallorcan wheat thrasher (of Lluch) failed to stop work and kneel before the viaticum as the priest carried it past the threshing ring, so the peasant was condemned to go on forever around the circle. He has worn it into a deep rut or pit and may be heard singing as he goes around.

In the Pueblo tales of the persecuted little boy who has magic power there is also an European, Christian flavor.

[4] There were great epidemics in 1816, 1839—40, 1861—2. (Mooney, 168, 172, 176).

[5] Informant 3.

grease to eat. He came in with the clot of blood and put it in the pot. When the pot began to boil, they heard something in the pot and they saw a boy in the pot. They were very glad to see him, they had no children. They took him out of the pot. The camp knew the old woman and the old man had no children, all at once they saw a boy running around their tipi and the old woman was calling him Giba'hil tali, Bloodclot Boy. When the boy was big enough to go hunting he asked his grandfather and his grandmother *(tah)* if he could go hunting with the rest. This little boy had a hoop *(g'odal)* and an arrow. He took them along when he started out hunting. He started out and reached the hunting party. He went and pulled out a few hairs above the best piece of meat (over the ribs). He stuck the hairs under the snow. There were two chiefs in that camp. One was kind to the little boy, the other was cruel to him. The kind chief when he saw the little boy, told him to sit down and he would give him a piece of the kidney. The cruel chief, after they had cut open the breast of the buffalo, because he was mean, picked up the little boy and threw him into the blood. The good chief told him not to do that. After they got through butchering and went home Bloodclot Boy stayed behind. He went to where he had hidden the hairs under the snow and there he found the best cut of meat. He loaded it on his hoop and rolled it along to his grandmother's tipi. The boy was late returning, it was after dark. His grandmother was worried about him and was crying. All at once she heard something fall against the tipi. It was this hoop loaded with the best meat. She heard her grandson call out for her to come out and take in the meat. She went out and brought in the meat. She cooked supper for the old man and herself and the little boy. It was the first time they had had a good supper. The little boy told his grandmother he wanted to invite the kind chief to supper. He sent his grandmother over to the chief's to invite him. So the good chief came in and his wife helped the old woman cook the meat and they ate together. The cruel chief was a bear. At that time when they killed a buffalo, they would hang it up on poles to dry. The wife of the good chief and the little boy's grandmother hung up the meat. The next morning the cruel chief saw the best piece of meat hanging up outside the tipi. He sent his wife to get it. When she came, the little boy was playing outside with his hoop and arrow. The little boy asked her what she wanted. She said her husband sent her over for some meat. He refused to give it to her. His grandmother overheard them and wanted to give her some of the meat. But the little boy still refused it. So the woman went back and told her husband the boy had refused to give her any meat. The chief sent her back again. The little boy refused again, and the woman went home. The chief sent her back the third time. The little boy refused her again. When she reached home she said the little boy refused again. The chief sent her

back for the fourth time. This was going to be the last time, he said, that he would send her. He told her to tell the little boy the next time he (the chief) would come himself. When the little boy heard that, he said she could do as she wished. Now the chief started himself for the meat. The camp was watching to see what was going on. The chief's name was Bear Tracks (Setanonda) and the little boy's name was Bloodclot. Now Bear Tracks met the little boy by the tipi and asked him why he did not give up the meat. Bloodclot said that he (the chief) had nothing to do with this meat; it belonged to them. The little boy said to the chief, "Do what you please with me." The chief said that the little boy was just to do what he could do. When the chief finished talking, the little boy said to the chief to get ready. He picked up his hoop and motioned it at the chief (forward movement) four times. Then he let the hoop go and it hit the chief on the forehead and the chief fell down dead. Then he picked up the arrow and motioned it forward four times and let the arrow go and it hit the chief in the heart. Everybody in the camp was out there looking on to see what was going on. The little boy called out to the people to come and drag away the dead man and throw him where the dogs could eat his flesh. The people knew the chief was cruel and they were glad the little boy had killed him. They wanted to get rid of that chief. After they dragged the dead man away, the little boy sent for the two wives of the chief. He was going to take them for his wives. Then he took the place of the chief. He went into his tipi and took his wives. And the old man and the old woman lived with him. He went to live near the kind chief. That's the end.

30. BUFFALO KILLS WHITE BEAR.[1]

There was a camp. At this camp they had the ceremony of hand game *(towâ')*[2] every night. One night there came a young man from another camp to attend their hand game. There was a young man in the camp who was gazing closely at what the visitor had on him. He noticed the visitor had around his neck a necklace of bear claws, very beautiful and different from other bear claws. They were red and shining. The young man wished for a set for himself. When the game ended the young man approached the visitor and asked how he could obtain a necklace like his. He answered that one had to be daring before he could get a necklace like that. "If you want one, I will give you instructions how to reach the place, and how to kill a certain kind of bear. Arm yourself with a lot of arrows, kill a deer, take it to the river nearby, look for a good size tree, lay your deer under the tree, climb the tree, sit there and wait

[1] Informant 2.
[2] See p. 121.

until a bear comes to feast on the deer. If the bear first to come is black, shoot him; but if a white bear comes first, I advise you not to shoot him. His claws are different. In case he notices you, you can get away by jumping into the river." After the young man heard this, he killed the deer, and took it where he thought it would be a good place to kill the bear. He prepared his game under the tree and climbed up the tree. He sat and waited until he saw the first bear approach. He noticed it was the kind of bear he had been instructed not to shoot. As this bear began to eat the deer, the young man noticed he had beautiful claws. He had made up his mind to kill the bear for the claws. He longed for them as they were different from what he had seen. He began to shoot at the bear, but the arrows glanced off. Finally the bear noticed the young man shooting at him. He growled and raised up on his hind legs. He started to climb. The young man saw the bear coming for him, he leaped into the river. The bear followed. The young man dove under the water and came up to the surface at another place. The bear also dove, following him at every dive. The young man dove at a different angle until he was out of sight of the bear. He crawled on to the bank of the river and got away, and found a hollow log into which he crept. The bear tracked him until he came to where he was. The bear grabbed the log and carried it some distance and threw it into the river. The bear rode the log until he thought he had drowned the young man. While the bear was rolling the log around in the river, the young man crawled out, from one end, and dove as far as his breath lasted. He peeped cautiously out of the water to see how far he was from the bear. He dove again, he came out of the river and ran. While he was running he looked back and saw the white bear and a great number of other bears on his trail. As the bears drew near, the young man cried for help, as he knew he would be killed by the bears. He had noticed in the distance four buffalo and he thought he would run by them so they could hear him. The buffalo began to stand up, they began to talk and asked why he was running. He told them that the bears were after him. One of the buffalo told the fastest buffalo, the yearling, to carry the young man on his back to where there was another group of buffalo, while they stayed there and fought with the bears. The bears killed all the buffalo and took after the young man and the yearling. As they approached them they came to where was the second group of buffalo, where another buffalo carried the young man on to a third group while the other buffalo in the group fought against the bears. The bears killed all the buffalo and began to pursue the young man and the buffalo with him. After they reached the third group of buffalo he was carried by one to the fourth group, the big herd, while the third group fought against the bears and were killed. The bears pursued the young man and his buffalo. After the young man reached the last group, he told them the bears were

after him. So one of the buffalos ordered the others to fight with the bears, while he made medicine *(doybapai*, magic power) by rolling on the ground[1] and heaping dust on his back to form a whirlwind. When he stood up after that, he was a different buffalo, his horns were of flint. He noticed that the bears had killed nearly all of the buffalo. By this time the buffalo had killed all the bears except the white bear. The white bear and the leader buffalo began to fight, it was magic against magic. They fought until one had to be killed. Now the buffalo killed the white bear. The young man began to collect all the claws from the bears the buffalos killed, including those of the white bear. The leader buffalo appointed seven of his buffalo to carry the boy back to his home, and he instructed the young man to be cautious of one thing, never to smell the odor of burning dung. "Whatever you do, be on guard against this. It would mean your death." The young man told him he would follow his instruction. The young man started his journey by riding one of the buffalos until the buffalo gave out, and so on he rode each in turn until he arrived home. The young man had already fixed the claws before he reached camp so he could wear them to the next hand game. A few days later he went to where they were playing the game. He joined it. The other young man had noticed the bear claws on the young man. He went and asked how he had been so daring to wear the claws of the white bear. He asked how he had killed a white bear. He told him that the buffalo had helped him kill the bear. A few days later he forgot the instructions of the buffalo, he did not notice that some boys were playing at a distance, burning dung. The wind blew from them to him. When he breathed in the smoke, he fell dead. The necklace was kept sacred by the people.

31. THE MEDICINE MAN[2] WHO TURNED TO BEAR.[3]

It is a wonderful thing to kill a bear. A man can shoot a bear only if the bear does not see him. A bear always follows a track in a direct line, he wont turn aside. If a man kills a bear he says to himself, "Those medicine people are camping too close, I may not bring it into camp.[4] They will be afraid." So he lets the hide go, and the meat, lest the medicine people smell it. He cuts off the ears, and hides them inside his buffalo robe. Later he will fasten them to his long dance stick with pendant eagle feathers, or to his bow. But he knows that if he brought the bear close to medicine people, he himself might get sick and die.

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[1] Cp. Battey, 331—332.

[2] One of the Sun dance or *taime* society is being referred to or one of the *tsaidetali* keepers or, possibly, a buffalo doctor.

[3] Informant 9.

[4] Same restriction bringing a skunk near *taime*. Cp. Mooney, 323.

A man killed a young bear. He took the hide into the camp where medicine people were camping. The women came to ask for pieces of the buffalo meat he brought in at the same time. The medicine man's wife along with the others took a piece of meat, not knowing that the meat had been close to a bear hide. When the medicine man came home, hungry, he ate the meat. "I smell something," he said because he was medicine man. "What?" — "I smell bear." — "No," said his wife. He kept on saying, "I smell it. That buffalo meat I ate does not go down." He grunted like a bear. He could not keep still. They went to sleep. The woman woke up, she saw her husband stretching himself like a bear. She sat up, she asked, "What is the matter?" — "Lie down, turn the other way! Cover yourself in your own buffalo hide." And he was himself covered with his own buffalo hide. In the morning when his wife looked at him, his head and face were covered all over with black hair. "Before he bites me, I better run outside," she thought. He raised his arms. She saw they were like bear legs with long claws. She went out quietly, and ran away to some other people camping there. "My husband has turned to bear," she said. "There he comes, a great big bear!" the people said. They all shot at him, but they did not kill him. Somebody said, "You will not kill him, unless you shoot him under his arm." Some *dâ'kya* was talking to them. Somebody tried to shoot him on the forehead, but could not kill him. Somebody then shot him under the leg, and killed him. Some *dâ'kya* said, "People, gather up wood and make a big fire, and throw that bear into it." They threw him into the blaze, and the flames blew out and scattered stones. Some *dâ'kya* said, "Go pick up all the stones and throw them into the fire." The flames blew out and scattered the stones four times. "If you do not pick up those stones, — they are his body, — he will turn to bear again. Pick up the stones and bury them in the ashes and cover them over." This time nothing scattered.

32. WOLF BOY.[1]

There was a camp of Kiowa. There were a young man, his wife, and his brother. They set out by themselves to look for game. This young man would leave his younger brother and his wife in camp and go out to look for game. Every time his brother would leave, the boy would go to a high hill nearby and sit there all day until his brother returned. One time before the boy went as usual to the hill, his sister-in-law said, "Why are you so lonesome? Let us be sweethearts." The boy answered, "No, I love my brother and I would not want to do that." She said, "Your brother would not know. Only you and I would know, he would not find out." — "No. I think a great deal of my brother, I would not want to do

[1] Informant 2.

that." One night as they all went to sleep, the young woman went to where the boy used to sit on the hill. She began to dig. She dug a hole deep enough so that no one would ever hear him. She covered it by placing a hide over the hole and she made it look natural so nobody would notice it. She went back to the camp and lay down. Next day the older brother went hunting and the younger brother went to where he used to sit. The young woman watched him and saw him drop out of sight. She went up the hill and looked into the pit and said, "I guess you will want to make love now. If you are willing to be my sweetheart I will let you out. If not, you will have to stay in there until you die." The boy said, "I will not." After the young man returned home he asked his wife where was his little brother. She said, "I have not seen him since you left, but he went up on the hill." That night as they went to bed the young man said to his wife he thought he heard a voice somewhere. She said, "It is only the wolves that you hear." The young man did not sleep all night. He said to his wife, "You must have scolded him to make him go, he may have gone back home." — "I did not say anything to him. Every day when you go hunting he goes to that hill." Next day they broke camp and went back to the main camp to see if he was there. He was not there. They concluded that he had died. His father and mother cried over him.

The boy staying in the pit was crying, he was starving. He saw something, he looked up. A wolf was pulling off the old hide. The wolf said, "Why are you down there?" The boy told him what had happened, that the woman had caused him to be in there. The wolf said, "I will get you out. If I get you out, you will be my son *(nâi)*." He heard the wolf howling. When he looked up again, there was a pack of wolves. They started to dig in the side of the pit until they reached him and he crawled out. It was very cold. As night came on, the wolves lay all round him and on top of him to keep him warm. Next morning the wolves asked what he ate. He said he ate meat. So the wolves went out and found buffalo and killed a calf and brought it to him. The boy had nothing to butcher him with, so the wolf tore him to pieces for the boy to get out what he wanted. The boy ate till he was full. The wolf who got him out asked the others if they knew where there was a flint knife. One said he had seen one somewhere. He told him to go and get it. After that when the wolves killed for him he could butcher for himself. Some time after that a man from the camp was out hunting and he observed a pack of wolves and among them a man. He rode up to see if he could recognize this man. He got near enough only to see that it was a man. He returned to camp and told the people he had seen a man with some wolves. They considered that it might be the young man who had been lost some time before. The camp had killed off all the buffalo. Some young men after butchering had left to kill wolves (as they did after killing buffalo). They noticed there was a young

man with the pack of wolves. The wolves saw the men and they ran off. The young man ran off with them. Next day the whole camp went out to see who the young man was. They saw the wolves and the young man with them. They pursued the young man. They overtook him and caught him. He bit at them like a wolf. After they caught him, they heard the wolves howling in the distance. The young man told his father and brother to free him so he could go to hear what the wolves were saying. They said if they loosed him he would not come back. However, they loosed him and he went and met the wolves, then he returned to the camp. "How came you to be among them?" asked his father and brother. He told how his sister-in-law had dug the hole and he fell in and the wolves had gotten him out and he had lived with them ever since. The wolf had said to him that some one must come in his place, that they were to wind buffalo guts around the young woman and send her. The young woman's father and mother found out what she had done to the boy. They said to her husband that she had done wrong and for him to do as the wolf had directed and take her to him and let him eat her up. So the husband of the young woman took her and wound the guts around her and led her to where the wolf had directed. The whole camp went out to see, and Guitali (Wolf Boy) said, "Let me take her to my father wolf." Then he took her and stopped at a distance and howled like a wolf, and they saw wolves coming from everywhere. He said to his wolf father, "Here is the one you were to have in my place." The wolves came and tore her up.

33. WHITE FOX.[1]

There was a camp. It was a very large camp. The people had a hard time getting something to eat. There was a man in the camp who had a young boy about twelve winters old. Sometime after, his father was going hunting and this little boy wanted to go with him. His mother said to his father that he was too young to go, he would be of no use, and it was too cold for him to go. As the boy had asked to go, the father said he was going to take him along. As they went along, snow began to fall and they came to where they found buffalo tracks. So they trailed the buffalo. They overtook the buffalo and he killed a fat one. He started to butcher it. By the time he was through, the sun set. There was a lot of meat to carry home, and they had no way to take it all back. He told the little boy he was going to go back and get his pack dogs, the little boy was to stay by the meat. He would place him with the meat and cover all with a buffalo hide, and the meat freshly killed would keep him warm. So he left to get his dogs. It was very far back to the camp and it took him some time. He brought with him

[1] Informant 2.

some pieces of meat for his wife to eat. His wife asked him where was the little boy. He told her he had left the little boy to watch the meat. The mother cried over the little boy being out alone. That night a wolf was searching for something to eat and he came upon the little boy and the meat. He said to the little boy, "Will you give me a piece of meat? I am hungry." From under the cover the little boy said that he would give him a piece of meat. The wolf began to howl, a pack came. The first wolf asked where was their chief? They told him he had gone above (off the earth) and that whatever he said would be all right, that he had as much power as the high chief. This wolf said to the little boy, "Whatever I saw fit to eat I would kill; but now I will let you go because you were willing to feed my people. I will also give you the power *(an'doyoh)* I have. This power is to see everything, never to overlook anything." His father was nearing the place he had left the boy. Now the wolf began to sing. Grey Wolf was his name *(guiyâsǫ)*. After he was through singing, the boy handed him his piece of meat. He went out and lay down and began to eat. Another wolf came up and said, "I am going to give you all I have. I never go hungry. I always have plenty to eat. This I give you. When you look for something to eat you will find it quickly, and never go hungry." The boy gave him a piece of meat. He went off. A third wolf came up, he was white. He also said he was going to give the boy his power. He was going to name the boy also, Âlpaguit'aide, White Fox. "The power I give you is to see everything in the world whether you be in your tipi or outside." The little boy gave him a piece of meat. Now his father was near and saw the pack of wolves. He began to cry out. He thought the wolves had eaten up all the meat and the boy. He came nearer. He saw something moving about. Somebody spoke to him in what he knew was the voice of his boy. He said, "*Aho!*" The boy said, "Father, stop there until I tell you to advance. Come on!" he said. He made him stop four times. He told his father not to touch him. His father said, "Do not tell me anything. Keep it to yourself." He said he did not care about the missing meat; he was glad to find him; his mother had cried over him. "She said we would never find you again." He had the dogs with him. They packed all the meat that was left and returned to camp. The mother saw the boy. She said to him she had given him up to be killed by bears or wolves. "I have taken nothing to eat since your father left; but now that he has brought you back, I will eat." Long after that he told his father and mother that he was going to tell them something. I will also teach you a song *(dâge)*." He began to sing and his father and mother learned the song. He told his father to get five men and to tell them they were going on the warpath *(bedǫâzǫ*, go, in "old language"). The men got ready. Next night they were to go. He told his mother they would be gone seven days. On the seventh morning she was to go to the nearest hill at sunrise.

"Sing the song I taught you and give the honor yell, la la la la la, and call me by my name Âlpaguit'aide and say, 'His seven days are done and he is coming back to tell me that he killed his enemies'." After the seven days were up, in the camp they heard someone singing:

anabo'[1] *yakam kam*[2]
âlpaguit'aide
anabo' yakam kam
ank'eahitoyhade[3]
âlpaguit'aide.

The whole camp heard her singing. They were surprised, for they knew nobody by that name. They knew that six men and a boy were gone from the camp. When they heard the song they knew they had gone for something.

As the men travelled, every night when they lay down to sleep the boy was there. He went out after they fell asleep, and he would be back again before they woke up. The sixth night after he went out, he came back and woke them up and said, "On the two mountains we passed today I have located a camp and there we are going to kill our first enemies." On the seventh day he told the men he had rounded up all the horses he could find. There was one white horse he was going to keep, the rest they could have. He said he was going out to lie in wait for a man near the camp and for them to come up and kill any others they could find. Early in the morning he lay in wait and, as a man came out of the tipi, he killed him, and the other men captured his wife and children. They returned to their camp, came close, *kâki* (had scalp ritual).[4]

And so they learned who Âlpaguit'aide was, and after that they would always go with him on the warpath because he could kill his enemies.

34. ROLLING SKULL.[5]

There was a camp. In this camp they were starving. A man went to look for game for his family. He made a camp. He was unsuccessful in hunting and he returned home. Some time after that, he asked his wife to go with him to help him. They set out hunting. Instead of killing buffalo, he took her into thick woods and killed her. He

[1] Skillful.
[2] Obsolete term, unknown to interpreter.
[3] Man accidentally met.
[4] At first the interpreter omitted this sentence, which concluded the narrative, substituting on his own the final paragraph, which he considered a more intelligible and fitting conclusion for an anglicized version. But I had caught the word *kâki*, and knowing its meaning, I pinned him down to making a closer rendering. It is a neat illustration of how a tale may be changed by an interpreter too fluent and ambitious, as in this case, or in the case of another, too indolent and indifferent, to explain an idiom.
[5] Informant 2.

killed her and butchered her, made a fire and roasted her flesh. He returned to camp and told his children he had killed a buffalo and would take them to where he had it roasted. The oldest child asked his father where was their mother. He said she was gone and would return soon. The children began to eat what he had prepared for them. While the children were eating, they heard somebody saying, "*Oha'piul!*[1] I would not eat you, why are you eating me?" They all gazed in the direction they heard the sound, and the oldest said, "That sounds like mother's voice." They heard it again, saying, "I am going to kill you and the children." Then they saw a skull tangled by the hair in the bush. The boy said that was his mother. The skull said, "I am your mother, and I am going to kill you all. Why did you eat me?" The man and his children started to run to their camp. Meanwhile they looked back and they saw the skull they had seen in the bush rolling after them. As they were running, they heard a voice ahead of them which said, "Come this way!" They went in that direction, and came to an old buffalo that had been dead for some time. The flesh was dried up, just the skeleton and hide were left. Buffalo asked them what was their trouble. The man said that the skull was chasing them in order to kill them. Buffalo said, "I know about it. Even if the time is short, you and your children run around me four times and I will tell you what to do. I am going to give you three sacks for you to take with you. These are: the blood-sack, the uterus sack, the manifold. When the skull is almost on you, throw the blood-sack and say, 'As much as this holds, be that much!' It will be that much, and the skull will be detained by many things. Run on and when the skull overtakes you, throw the second and say, 'As many as are in you, be that many!' The skull will be detained again. When the skull again overtakes you, throw the third sack, and say, 'As many as you are, be that many!' (More in this sack than in the other two.) The skull will be detained, and you will escape." As they started to run with the bags, the skull was overtaking them. The father told the children to keep on running while he stopped. He motioned the bag backward four times and said, "As many as you are, be that many!" and it turned into four hills. The skull had to go over the hills. He went on running and he looked back and saw the skull coming. He motioned the second bag and threw it backward. It turned into ditches and rocks and mountains. He went on running. The skull was overtaking them. He motioned four times with the third bag and threw it and it turned into canyons, deep canyons. "Now we shall be able to escape," he said. The skull could not find its way out of the canyons. So they arrived at home. He said to the children, "Do not tell this about your mother. If any one asks you, say that your mother when she went for wood was killed by the bears." *O'bahâ.*

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[1] See p. 39 n. 1.

Variant.[1]

They were living in a solitary camp, a man and woman and three children, all boys. The man went hunting. He came home in the evening. For some reason, the man and his wife were angry with each other. In the morning the man said to his children, "Go outside! Go and play somewhere!" he said. They began to quarrel with each other. The man got up. He took out his knife. He stuck it into his wife. He killed her. He cut her flesh into pieces. He put a big kettle on the fire. He put all her flesh into it. Now the boys were coming home. He said to them, "I have brought in a buffalo calf." He took it out for them. Now the children sat down to eat. The man did not eat. When they got through eating, the oldest stood up and said, "Where is our mother?" The man said, "She went to the river, she has not returned yet." The man got up and went outside. He went away somewhere. When the sun went down, the three boys started the fire and sat quiet and lonesome. They said to each other, "I wonder where our mother is gone?" Then she spoke outside at the entrance, she said, "I wonder why you, my children, ate me?" The children screamed. "I am going to eat you up, you children," she said outside. There came in her head, with long hair. They screamed, she ran after them. All ran outside. The head was rolling behind them. They ran crying. They went on. Somebody was sitting way off where they were running. He heard them crying. It was an old man. They were approaching him, the head rolling behind them. He hollered to them, stretching out his arm. "Ah, boys, why are you running so?" — "Our mother's head is running after us to eat us up," they said. "Come on this way," he said. They came close to him. "Run around me four times, each of you," he said. His hair was all tied up in a bunch over his forehead. "Jump into my hair," he said. They all went inside the bunch of hair. The head came and said, "Three boys came by here. Where are they?" The old man said, "I do not know." The head said, "Tell me where they are. I am going to eat you up." He was making a bow of cedar, (making medicine). He was Cedar Old Man, Ohinkye'to. "Yes, eat me up!" The head gulped at him. He held his cedar bow up (perpendicularly) in front of him. The head fell back, it could not eat him. "Hurry up, tell me, where are the boys? I am going to eat you up if you do not tell me." He said, "Go ahead, eat me up!" Three times they did this. The fourth time, Cedar Old Man got mad. "Well, Head, you were going to eat me up, but you did not do it. Now I am going to kill you." He rubbed down the bow, making medicine. He held it at one end (like a club), he made three forward motions and then the fourth time he hit the head on the forehead. And the head splintered and scattered like a stone. Then all the pieces came back and it became a head again. He hit it again.

[1] Informant 9.

It flew into pieces again. He hit it again. It flew into pieces again. It came together again. The fourth time it scattered everywhere. He gave the bow to the children. "Here take it," he said, "and go." And he did not know where those children went. That's all. *Obaha.*

35. THE APACHE WHO RAISED THE DEAD.[1]

There was a poor young man, an Apache.[2] At Black Rock Mountain (Tsokonk'o) there was a big lake. The young man went there and lay down on a black rock. He thought, "Perhaps some kind of *dâ'kya* will talk to me and show me something because I am a poor man." It grew dark. He lay down to sleep. When he woke up, he was lying below the rock, on the ground. He got up, he went up the mountain and he lay down somewhere again and went to sleep again. Now when he woke up, again he was way down on the ground. He got up and climbed up on a black rock again. This time he began to cry. He said, "I am a poor boy," and he lay down and he went to sleep again. When he woke up, there he lay way down on the ground again. He got up and climbed up and lay down again and he went asleep again. It was growing light. Some one, some *dâ'kya*, was talking. He listened. He said, "I am *dâ'kya*. I have no pity for anybody. I never help anybody," he said. "Yes!" he said. "Yes. I know you are a poor boy. I know that you have been up the black rocks and that you are lying here. I will do for you what you want. Right now, get up and go over there to that medicine water." He had listened as he lay by the lake, and heard the drum beating. He stood right there by the water. That was dangerous water. He stood there thinking, "I wonder how I can get under the water." Somebody was talking behind him. "Boy, close your eyes tight and jump into the water." When he jumped into the water and opened his eyes, somebody was talking behind him. "Look up that way," he said. When he looked, there were some tipis in a circle. The biggest in the middle had a design on the outside. When he looked closely at the design he saw water animals of every kind — snake, turtle, duck, fish, bear. Somebody said, "Go on! and go into the biggest tipi which is standing there." He went that way and he came close, and right at the entrance was the biggest of turtles. "When you try to go into that tipi, a big turtle *(tonâk'ot')* will try to bite you, but go right by him." He went in there, and there were lots of people sitting around inside. They told him to sit down on the

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[1] Informant 8. This tale was heard from a Kiowa, Tsǫkiadâ, White Feather Medicine, who may have heard it from an Apache.

This tale was known vaguely to Informant 2. An Apache went alive into a healing hot spring. You can hear his drum beating in the water today — somewhere in Montana.

Cp. Battey, 302.

[2] Togui. The nickname Semat (Thieves, Mooney, 228) irritates them.

left side. He was sitting there quiet, when outside somebody began to call out loud, "Somebody has just died and somebody is just going to enter the tipi." Then people brought in a little dead boy. They gave the little dead boy to the boy sitting on the left side of the tipi. He took him in his arms and passed his hands over his neck and chest and said, "Get up! You are all right. Walk forth to your mother!" Everybody sitting inside called out, "*Aho! Aho! Aho!* Thank you." After that, on the west side, some people called out, "Some one has died, but it is a day ago. That man who went into the tipi he can save people." Then they brought in the dead person. He said, "Sit up!" He sat up. "Go on now, go outside!" — "*Aho! Aho! Aho!*" said all the water people. Again they heard people calling out, on the north side. Somebody asked, "When did he die?" Another answered, "About three days ago. That boy who went into the tipi is the only one who can save him." They brought the dead inside. He turned and looked and said, "I don't know how to save him; he died three days ago." That is all he did that time. As he sat there all the people gave him medicine, different kinds of medicine. Then they said, "Get up and go outside. Go home!" they said. "See over there seven geese *(kǫts'aimâ')*. They will take you up." Four stood in front and three, behind. He laid himself on top of them. They called out, they told him, "Close your eyes!" He closed his eyes. Then they went. When they came out of the water, they said, "Open your eyes!" And he opened his eyes and he was standing on the ground. There were no human beings in sight, they had all moved away. Now he started for home. He got home. He went inside the tipi and somebody called from outside, "A new person has come, somebody has died. Take him in to him at once." As he was sitting there, they brought in the dead person. It was a little boy. He took him in his arms. He looked, there was a piece of meat in his throat; he had choked and died. He took out the meat with his hand and threw it away. "Get up and walk!" he said. "*Aho! Aho! Aho!*" said the mother of the boy and those inside. Then the little boy walked forth. Again people outside called out, "He is the only one who can always save people." They brought somebody in. He turned and looked. "You have been sleeping," he said. "Get up and walk forth!" After he went forth, up on the north side somebody called out again. They brought in a young man. When he looked at him he blew on his head four times, and he got up and walked forth. After the young man walked forth somebody called from the east, "Somebody is dead. That man sitting in the tipi is the only one to cure people." They brought one in. When he looked at him he said, "I do not know how. He has been dead for four days."

He got married, that young man. He had three children. During the winter he used white geese and ducks for his horses. When he went hunting, he would go in the water and get his horses (the ducks). It was winter time. In his tipi lots of men would sit and

smoke their pipe. Everybody loved him because he was a big medicine man. They sat smoking inside, it was snowing outside. On the north side they heard geese calling, Ha! ha! ha! He was sitting there. He clapped his hands. "*Ah yœ œ!* My fathers are calling me (meaning the geese). One thing they forgot to give me. A big sickness is coming from the north (smallpox). That is what my fathers are calling me for." The men sitting there smoking said, "No! no! You are not to go. We are going to stay here with you." Those men sitting with him got sleepy. They went to their own tipis. At daybreak that man's tipi was gone. They had lost him. They went where his tipi had stood and saw nothing but snow. Those men all went back to that medicine water to look for him. There were his tracks, and the marks of his tipi poles, all led under the water. Maybe he is living under there yet.

36. ESCAPE UP THE TREES.[1]

There was a big camp. In that camp was a very beautiful girl. This young girl had the habit of going for water at the creek. Near the creek she always noticed a buffalo head. She thought how beautiful this buffalo must have been. She wished that she had this beautiful being. She went after water again. There appeared for her where the head had been a beautiful young man, dressed in beautiful feathers and beautiful robe of hide. He had in his hand a *sebkoybil*. This young man said to her, "I am he that you have wished for. Come along with me to my home." The young woman said, "Yes, I have wished for you and I will go along." So they went into that creek where she got the water. They travelled and came out at a place unknown to her. She then realized she had left her husband behind. This young man's home was four divisions or layers of cloud. He took her up above to the fourth layer. After he reached there, he turned back into a buffalo. After they arrived the buffalo family celebrated the arrival of their new daughter-in-law *(ya'ma)*. They changed her earthly costume and dressed her in buffalo hide, trimmed with buffalo hoofs.

The husband she had left waited for her to bring the water. When she did not come he worried and went to look for her. When he arrived at the creek, he noticed the bucket by the creek. He went back to the camp and prepared to search for her. He began by making enough moccasins to last him, he made two quiverfuls[2] of arrows. He ground enough dry meat to last for the search. He went forth and arrived at a house made of iron. A young boy from this house met him, greeting him. He took him into the house. Meanwhile the three older brothers of this young boy arrived. They asked the

[1] Informant 2. Cp. Lowie 1: 204—205, 213. For general bibliography, Parsons 2.

[2] One hundred arrows in a quiver.

stranger what had he come for? He told them he was looking for his wife. They told him they had seen his wife with a buffalo that governed the whole world. His name was Pâǫnsaki'ni. They told him Pâǫnsaki'ni lived at a very great distance. No one could find the place, except themselves. "If you follow our directions you will find the place. After reaching the first division of cloud you will be met by a doorkeeper, and, if he asks you what you want, tell him that you were sent by us. Follow this direction to the second division, tell the doorkeeper the same, and so to the third and last division." After he reached the last division he entered into the home of Spider Old Woman. He began to question her as to what had been happening. She fed him with dried meat. While they were talking together she gave the young man the news that Pâǫnsaki'ni had brought with him a beautiful wife from below. "You can hear the buffalo family celebrating. Listen and you can hear his father, Red Head Buffalo, at this distance. With him are his wife, his father, Red Head Buffalo, and Chief White Back Buffalo." They listened. Meanwhile she told the young man how he could reach the place which was very hard to approach. "But if you follow my instructions you will get there. As you go near there, pull one of the tipi poles out backwards. They will send her out to reset the pole. After she comes out, make yourself known to her and tell her that you have come after her. You should be sure to cut those hoof trimmings from her dress." The young man left for the buffalo tipi. He did as he was told. They asked the young woman to go out and replace the pole. She came out and to her surprise she was met by her former husband. He made himself known to her by calling her name and he told her he had come after her. She said she would go, but what of the hoofs that made a noise to arouse the buffalo family? He reached for his knife and cut off the hoofs. The buffalo family called out, "Why are you taking so long?" She replied, "I am trying to replace the pole." By that time her former husband told her to take hold of him, they were going. He drew out an arrow and he shot it. As soon as it landed, they were at the place. He went on doing this until they reached Spider Old Woman. With surprise Spider Old Woman saw the young man with the young woman. "Make haste," she said, "and you will get away." So the young man travelled by his arrow route, he went through the fourth and third and second and first divisions of cloud and landed on the earth. His wife told him that those buffalo would overtake them. "Whatever you do, do not try to shoot them in the body. There is one place where you can kill them. That place is between the toes of the hoof." By that time she looked back and heard the thundering of the approaching herd. They looked around and saw four tall *kola*. (They are known as buffalo tree.) They climbed one of them and watched the buffalo pass them by. The last one, a calf, stopped to scratch his back on the tree they were on. As they watched

the calf, the woman dropped spittle on top of the calf's back. The calf gazed up and saw them. He put his tail up in the air and made off. He overtook the herd and told the news. The herd turned back and followed the calf to the tree where they were and circled the tree several times, and the Buffalo chief, Pâǫnsaki'ni, gave orders for all to lie down except the calves who were to butt against the tree. The young calves butted, but failed to bring the tree down. Then he ordered the one year olds to try their horns. They succeeded only in taking off the bark of the tree; they failed to bring the tree down. Now he ordered the three year olds to butt against the tree. They succeeded in slashing out more of the tree. While they were doing this, the young man began to shoot them with his bow and arrows and killed them in great numbers. While this killing was going on, one of the old buffalos said to Pâǫnsaki'ni, "Why do you let this slaughter go on? Why don't you do something?" Pâǫnsaki'ni began to roll over, and as he rolled a whirlwind formed. After he had performed this ceremony, he looked different, he had horns of metal. He backed up to run at the tree, he hit it once and almost got it down. He hit it again, the tree began to fall. As it fell they grabbed the limbs of the second tree. Pâǫnsaki'ni began to butt against the second tree, which he also brought down. While he was doing this, the young man was trying to shoot him in the toes. Pâǫnsaki'ni succeeded in butting down the second tree and then the third. They were on the fourth tree. His supply of arrows was getting short. The tree was beginning to wobble. With his last arrow he shot the buffalo between the toes and killed him. What was left of the herd went away to their home. The young man and woman came down and went home. The first little boy had told him, if he succeeded, to come and see him. And so he went to see the boy. The boy saw he had succeeded. Thence they went home. *O'bahâ.*

37. DISGUISED AS WOMAN.[1]

There was a camp. A chief lived there with his son. He had only one son. The son had his own tipi where he slept at night. The chief would go in every morning to wake up his son. One morning he went in and said to his son, "Son, you must not stay in bed so long. When you have killed a man with his hair dyed red[2] you may stay abed as long as you want." The son when he heard these words set out to get one of these men with hair dyed red. One morning the chief missed his son and did not know where he had gone. The son started out after the men with hair dyed red. There were seven of them. He started and came to a place where an old woman lived.

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[1] Informant 3. Cp. Lowie 1 : 141—143.

[2] *Âlgulsangyœhup*, hair red boil (i. e. dyed) man. This was translated as red-headed or golden-haired.

The old woman asked him what he wanted. The chief's son said he was hunting for a man with his hair dyed red. She said to him that they were hard to find. It would be hard for him to find one, but she would try to help him. She told him to dress as a woman. She helped him dress as one. After she got through, she told him it was one hill away. "You have to go on the other side of that hill. There is a pond there. Ducks are swimming in the pond, and there is a white headed eagle on a tree. All these are watchmen for the men with hair dyed red." She gave him this advice. "As soon as you get to the pond, if the men with hair dyed red give you a piece of meat and tell you to fix it up (to dry it), instead of doing that, throw it on an ant heap." So the young man started out. He commenced to run. The woman had said to the young man, "As soon as you hear the ducks quack and the eagle go *chi chi chi*, fall down flat on the ground." So the young man did this when the ducks quacked and the eagle went *chi chi chi!* He fell flat and hid on the ground, and the men with hair dyed red did not see him. He got up and ran again. The birds made their noises again and he dropped flat and hid himself. When their cries stopped, he got up and ran again. They cried again. He dropped again. This was the third time. The fourth time they cried out, the young man ran into the camp of the men with hair dyed red. When he got to the camp, one of the men came out and saw a woman standing there. He said to the others that he had heard the ducks quacking and the eagle crying and he wondered how the woman had got to the camp. The oldest of the men told him to tell the girl to enter the tipi. As soon as she came in, the oldest man fell in love with her and told his brothers he wanted to marry her. They did not want him to marry her. The oldest brother said to the next brother to get the meat and give it to her to fix in the way the women dried the meat. This was to test her. She said, "Give it to me and I will fix it outside." So she carried it out and threw it on the ant heap as the old woman had said to do. When she threw it on the ant heap the ants went to work and prepared the meat. They cut it up and gave it to her. She brought it in to the tipi, and held the meat over a fork stick to roast on the fire. Her sleeve fell open.[1] The youngest brother said, "She has the elbow of a man."[2] The eldest brother said, "You must not say that, it will hurt her feelings." She cooked the meat on the coals. When she turned the meat a coal was sticking to the meat and she had to brush it off. The younger brother was watching her closely. She brushed the meat off on the pile of meat by the entrance and handed the meat to the oldest brother. He examined it closely. He said if there were any cut in it, it would be a man's work. But

[1] The present day cotton dress, as well as the old time buckskin dress, is split up the arm.

[2] Sarah Lone Wolf, our interpreter, was much struck by this. She had never noticed that a man's elbow looked different from a woman's.

there was no cut in it. It was prepared so nicely he said it was the work of a woman.

The next morning the six brothers went out. The oldest brother stayed home with his wife. He asked her to go outside by the tipi and to search his head for lice. They went outside and she commenced to louse his head. He went to sleep. (When she started she stuck a knife given her by the old woman in her dress). She took out her knife and stabbed the red-headed man. Then she cut off his head. She took it and ran back to the camp of the old woman. The old woman had told her when she got the head to run around the tipi four times. The ducks and the eagle began to cry out and the ducks flew up in the air. The brothers saw them and knew something had happened at home. They ran home and saw their brother dead and they began to follow the girl. She reached the old woman's camp and ran around the tipi four times and went in and sat down on the west side. The six brothers came up to the camp and begged the old woman to give them the girl who was in the tipi. The old woman told them to come in and lie down in a row by the entrance of the tipi and then she would give them the girl. They lay down in a row. The old woman got up and pretended to drag the girl towards them, the girl pretending to pull back. The old woman had her door fixed so she could cut off their heads.[1] Then she cut off their heads. The old woman picked up all the heads and took off their scalps. She told the young man she had wanted these scalps and she had not known how to get them. She divided the scalps and gave half to the young man and kept half for herself. The young man started for home and arrived at night. He fixed some poles and hung the scalps on the poles by his tipi (a scalp on each pole). The next morning when the young man's father woke up, he saw a shining red light. It was from the hair of the scalps. Another man got up and called out to the other that the ground was golden red. After the people heard this, they went outside to see what it was. They saw the scalps hanging up by the tipi of the chief's son and that was what made the sun look golden red. That is how he brought the scalps home. The chief told his son to stay in bed as long as he wanted, because he had brought these scalps back. When the seven brothers were killed, the ducks at the pond flew south and the white headed eagle flew away, for there was nobody for them to watch for. And there have been no birds ever since at that camp.

38. THE CHIEF OF THE RED TIPI.[2]

There was a chief, Pâlte. He was a big chief of the Kiowa. He was a brave chief, everybody was afraid of him. He was mean.

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[1] I. e. by means of the door; but just how was obscure to the narrator.

[2] Informant 5. Heard from Tǫkiset (Dear Bear), the grandfather of Lone Wolf and Bird.

He lived in a red tipi, you could tell it by its red color.[1] That was where all the men went in every night to smoke *(ta·bahebe*, go in to smoke). When the men folk went in to smoke, his wife brought in the wood and built the fire. One night when they came in, the woman went after wood. It was outside the tipi. The woman went after the wood, and there was a young man out there, and she did not return with the wood, she went off with the young man. She did not return to the tipi and the fire was about to go out, and her man was asking where she had gone to. He had lost his wife.

The next morning Pâlte told the people he had lost his wife and he wanted them to help him find her, somebody had taken her away. It began to snow that day. The snow was on the ground and they could see their trail. They kept on their trail till they found them. It was cold and they had stopped to build a fire in the woods and they were warming themselves. They found them and the young man ran away as soon as he saw them and left the woman by herself. They caught the woman. Her man was the last one to get there, he was riding a mule. When the woman saw her husband, she began to beg him not to kill her. Her husband said to her, "The mule I am riding is going to drag you home, maybe drag you until you are dead." When she heard this, she did not know what to do. She saw her husband had some arrows with him. The chief sent the other men home. He said he would let the mule drag his wife home. The woman found an arrow and broke it in two and stuck the arrow head into her dress. He had told her before that the only place an arrow could kill him was under the throat. After the other men had gone, she went to her husband and put her arm around his neck and said, "I love you so, and why is it you are going to kill me?" He turned away, and she stuck the arrow into his throat. He ran at her, but dropped dead before he caught her. Her husband had told her the mule would take her home. Now she put the chief on the mule and took him home. When she got back, the relations of her husband found her and killed her.

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[1] Cp. Mooney, 210.

NARRATIVES OF INTERTRIBAL RELATIONS

39. KIOWA MAKE RELATIVES OF PAWNEE.[1]

There was one lone camp. The man camping there had a lot of buffalo meat, dried meat. One night while the woman was pounding meat, the little boy asked his mother to give him a little of the pounded meat. She gave him some and he went out of the tipi. He saw two men standing at the entrance of the tipi. They had their bows and arrows and quivers. He handed the dried meat to them, as a child would do. The men took the meat and ate it. He went back into the tipi and asked his mother for a little more. She gave him some and he took it out and gave it to the two men. He came back. The father said to the mother, "There is something wrong outside. Hand the boy a bigger piece and let us see what he will do with it." She gave him more than before. He went out and gave it to the men. As he handed them the meat, the men took off their quivers and laid them against the tipi. The father inside saw that something had been laid against the tipi. One of the men picked up the little boy and carried him in his arms into the tipi. He made the sign for them not to be frightened. "Your little boy has given me something to eat. I was very hungry. I have already caught all your horses and I was waiting for sunrise to kill you. But your little boy has fed me and I am going to let you go safe. What this little boy has done has made you and me friends. Now have your wife prepare food, and I will go and get my warriors to come and eat with you." The man ordered his wife to prepare a meal. He sent his companion after the warriors while he stayed in the camp. The warriors came and took off their quivers and laid them against the tipi outside and went in to eat. There were many of them. They sat and ate until they had eaten up all she had ready, and she had to cook some more for them until they were satisfied. This man learned they were Pawnee (Guikyĕ). Their chief said, "Your son has saved you. I had taken all your horses and had planned to kill you by sunrise. But now your boy will be my son and your wife will draw me water and work for me. Before sunrise prepare food for us, and I will bring your horses back to you." Next morning while they were eating, this chief told him he had brought back all his horses and for him to break camp that day and return to the main camp, and to camp a little distance off and to tie something around his horses' necks so they could know they were his. He was to listen, for the chief was

[1] Informant 2. Cp. Mooney, 333.

going to howl like a wolf four times before he made an attack on the camp. "I shall know that the tipi farthest away is yours. Do not be frightened. I will recognize your camp. The others I will kill. I will take their horses and leave yours." So the man broke camp and returned to the main camp and camped on the outskirt. Next morning he told his wife to go to her brother to tell him he thought highly of his horses. "Tell him we want to use them to hunt buffalo." So she went and told her brother. Her brother said he had not supposed they needed so many horses to chase buffalo. "You need only one, but you may need the others as pack horses." So she brought the horses over and they tied something around their necks. That night he heard the wolf howling[1] and he knew that was the Pawnee and they had got the horses. Next morning the men went to look for their horses and found they had been driven off. The man trailed his own horses and those of his brother-in-law and found them all. The man's brother-in-law came to him and said he was glad he had loaned him his horses. The men in camp pursued the Pawnee; but they could not overtake them.

A long time afterwards he told his brother-in-law about what had happened between him and the band of Pawnee, and how he had saved his horses. His brother-in-law did not believe the story. He told it to all the men of the camp and they did not believe it. He told them he was going to see his friend *(kum)*. He reached their camp and found his friend still living. He stayed viriting him until he was ready to return. His friend told him, "I have been having a hard time finding buffalo for fear I would be attacked by your people. Now I am going to visit you so your people and mine will be relatives *(ba'teteum)*." He asked him if he had told what had happened when they had made friends. He answered he had, but nobody had believed him. He asked him at what place they used to camp every fall. He told him the place. He said he would go there with a large number to make relatives. The man returned to his people and told them he had been to visit his Pawnee friend and that in the fall the Pawnee were coming to make relatives. That fall they saw in the distance some they thought were enemies. This man said he was going to see who they were. He thought they were the Pawnee who were to come. He would return and tell who they were. He went to see and he came back and said they were the Pawnee he had made relatives with. He said to get their horses as if they were going to make an attack. They went out to meet the Pawnee who were on the hills dancing. As they came upon them they went on by until the last one whom they thought was the chief called Pōlhigia[2] (Split), riding in the rear, met the Pawnee chief who was riding a brown horse wearing a bear robe, with an

[1] A visitor present reproduces the long howl of the wolf.

[2] The name refers to a hare lip. It is the same name as Pōlte, a name that belongs in a certain family, but is not being used. Cp. Mooney, 164, 263.

arrow fastened across his chest. As Split rode up, the Pawnee chief said, "I am glad to make relatives with you that hereafter my young men can chase their buffalo without fearing attack from you." Split said the same, "I am glad to make relatives with you that we may hunt buffalo without fear of attack." Split told his band to give the Pawnee all the horses they were riding. Then the Pawnee returned with the Kiowa to be their guests. They gathered together all the chiefs of both sides. The Pawnee chief related to them that a long time before as he was roaming about looking for enemies and buffalo he had found a camp near a wood. In this lone camp he had taken all the horses and had gone up to the topi that night to see if he could learn to what tribe it belonged and he said, pointing to a little boy, "This little boy came out and handed me some pounded meat and this was the beginning of this relationship between us. He may have told you of this before." They told him they had heard of this before, but they had not believed it because they thought it was not possible for one man to make friends with the enemy. And still to this day Pawnee and Kiowa are friends.

Variant.

Two persons were camping by the river, a man and woman. The woman said, "I am going to make *sem'ky'a* (meat boiled with grease from the leg and backbone of the buffalo)." It was moonlight. The man was lying back, with his hand over his forehead, tired from hunting. The little boy said, "Mother, give me some." There was a little puppy lying on the south side. There were many enemies outside, Utes (Ăbăho'), I guess. They saw the tipi. The high chief said, "Yes. Let a man go and see how many people there are in that tipi. Let one come back and tell us. When daylight comes, we can go against them." He came and stood outside where the wood was piled. The little boy came out with meat in his hand. The man said, "Give it to me." Little boy handed it to him. The little boy reentered the tipi and said, "Mother, give me some more," She handed it to him. He went out and handed it to the man. He came back. "Mother, give me some more!" — "No, you eat too fast." The man lying down began to take notice. "Give him some more," he said. The little boy went out and handed the piece to the man outside. He reentered, he said, "Give me a bigger piece, mother." — "Here!" She gave him a big piece. "No more!" she said. He gave it to the man outside. The man ate it and had enough. He thought, "Let me go inside and tell them. This little boy is just the same size as mine. He gave me meat and made me feel good." He went in. He led a buffalo (?) in. The woman was scared. The man said, "Do not be scared! I am going to tell you something. I was outside and your little boy handed me meat. The high chief sent me to find out how many people there were here. But this little boy, being of the

same size as mine, made me feel good. Now, I want you to get ready, cover yourselves well. Go towards the south. Leave this puppy here. You have lots of buffalo meat here. Put the sacks of the best meat alongside the entrance, so when I come back I will get it." — "*Aho! aho! aho!*" Thanks! thanks! thanks! they said. The woman put her boy on her back. The man carried some meat. They left the puppy to bark so they would think they were still there. They went far away. The scout returned and said there were a lot of people inside, but they were asleep. "Yes," said the chief, "at daybreak we will go." They went, they heard the little puppy barking. There was a little creek. "Lie in here," said the chief. As they approached the tipi, the puppy barked and barked. "Go!" said the chief. They hollered. (Yell, with pantomime of hand on and off of mouth.) When they opened the tipi, out went the little puppy smelling and tracking the family. They found nobody, only their buffalo meat and hides, and the scout found the best meat by the door. "I take this," he said. The chief said, "Maybe the man I sent told them." — "No," he said, "I did not tell them. I only peeped in," he said.

40. KIOWA MAKE RELATIVES OF COMANCHE.[1]

There was a camp. In this camp was a man called Gui'ka' (Wolf lying down[2]). He went on a long journey into Mexico to see his friend who was a Mexican army officer. Lying Wolf and the others with him went into that country. He arrived there. When he got to a certain city, he was told by the Mexicans that they were going out to trade with a band of Comanche near the Rio Grande. Lying-wolf said to them that he wished to go along with a boy captive he had with him belonging to a band of Comanche. The Mexicans set out on their journey to the Rio Grande. It was their habit to camp near the trading post and send a number of men to see if the Indians had gathered near the post, and to bring back word for them to go on. Lying Wolf, although alone and they so many, was not afraid of being attacked. He said he would leave the wagon and go on to the camp. (He was a daring man.) Lying Wolf said to the captive, "It is your people we are approaching. They will not harm you, but there is danger that they will kill me or do something to me." The captive said, "It is true that they are my people; but I have children among your people and if they kill you they will also have to kill me." Lying Wolf said, "That is all right, if you want to stand by me. We will go and enquire of the first Comanche we meet where we can find the chief." They approached an Indian. He looked at them and saw they were dressed just like him. He wondered whether they

[1] Informant 2. Cp. Mooney, 162—165. Mooney dates the peace with the Comanche as of 1790.

[2] A lad of Kiabǫ's household, his wife Sendeh's sister's son, bore this name — he is the fifth to own it.

were his people or some other tribe. This Indian showed them that the chief was camped in the middle of the main camp. They went on until they came to this tipi. They saw a woman standing outside of the tipi. Gazing at the strangers, she called to the chief inside that there were two Indians outside. The chief stepped outside the tipi and told them in his language to get off their horses and unsaddle and come in. He did not know that one of them could understand what he was saying. The chief called out to one of his men to get on his horse and go round the camp and get all the lesser chiefs, that a friend who was a Kiowa had come into his camp. All the lesser chiefs came and as they entered the tipi and each approached, Lying Wolf shouted *hǫhe!*[1] After all the lesser chiefs had sat down, the chief ordered a young man to go and get the other head chief, Tǫp' eta,[2] Afraid-of-water, he wanted to see him. So the other head chief came. Afraid-of-water was a big, fleshy man, so big that his saddle was bigger than other saddles. Afraid-of-water said to the other chief, "You did not need to send for me. What you did would be all right." Then he shook hands with the strangers. He said, "I do not see why we should endanger the lives of one another, as we all look alike."[3] Lying Wolf had told the captive to listen to the Comanche as they talked to one another and if they should condemn him to death, then to make known to them who he (the captive) was. As they talked the captive told Lying Wolf all they were saying. He told him that they were saying, "These strangers look like us and we do not see why the war between our two tribes should go on. When they are going home, let us give them presents to take with them." After they were through talking, Afraid-of-water said to them that he was pleased with their purpose towards these strangers, and that he thanked them for their words. He also told them that every one knew his favorite horse, that when Lying Wolf got ready to go back to his people, he was to take this favorite horse with him. Each chief had a favorite horse which he gave to Lying Wolf. Lying Wolf told the captive, after he knew they were giving him his

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[1] Shout on touching an enemy.

[2] This is the name of the oldest grandson of the narrator.

[3] The Comanche dress in just the same way as the Kiowa and they live in the same way, opines Mark. They have the mother-in-law taboo, the same Societies (Rabbits, Ohumu, etc.), peyote, Sun dance. Tsaidetali of their own they do not have, but they make vows to the Kiowa Tsaidetali. They have all kinds of doctors, including those who can shoot you and bring you back to life. Perhaps the Kiowa got their doctors from the Comanche..... The guest relationship between Comanche and Kiowa is strong. Once when Mark was stranded in Comanche country they took him in and gave him money, "just as we would do for a Comanche." ... "There is no difference between us, except language."

Towards the Apache Mark feels the same way. "The Caddo ? They are entirely different. They never even saw a Sun dance." There was no mistaking the disdain he felt for a Caddo ... One of his sisters is married to a Caddo, another to a Comanche.

freedom, to make known to them who he (the captive) was. He spoke to them in their language and they were greatly surprised. They asked him to call out the name he was known by before he was captured. He called out his Comanche name and they remembered what had happened to him long before, how he had been captured by a band of Kiowa. They notified his relatives who were still alive, and they came and were happy over him. They asked some one to go around the camp and announce the buffalo dance *(pâkun)*. They all gathered and performed it. They sent a man to tell Lying Wolf to get on his horse and come over to where they were dancing. Afraid-of-water enquired of the captive as to what kind of a man Lying Wolf was. The captive said he was next to the head chief because he was so daring. So Afraid-of-water told him he was wanted at the dance and for him to ride the same horse with himself. After they arrived they would tell of their exploits. Both arrayed themselves. They could hear the drum. They got on their horse. Afraid-of-water in front, Lying Wolf behind. They galloped off, they arrived at the dance and Afraid-of-water jumped off and the dancers paused to listen to his war story. He said, "A long time ago we made an attack on the people of the man on that horse, and I was the first to pierce one of them." After this war story, Lying Wolf was the next to tell his own war story. He said, "A long time ago we made an attack upon this man's people. I was the first to pierce one of them." Each went on telling in turn how he had killed the enemy. Finally Adraid-of-water stopped; but Lying Wolf kept on telling of those he had killed. Thus they learned that he had killed very many of their people. During his visit they gave Lying Wolf many things. A few days later Afraid-of-water ordered all his men to assemble and he asked them who were willig to go with Lying Wolf to his home. Many were willing. It took many days to go and on their way many turned back, fearing lest they be killed on their arrival among the Kiowa. But a few stayed with Lying Wolf. After Lying Wolf saw that many were turning back, he told them that it would be safe for them to go on, he was considered a leader and what he said would be heeded. During the time Lying Wolf had been away, that summer at the Sun dance, a certain man had found out[1] through the *taime* that Lying Wolf who had left long ago was returning with a band of Indians. He told them of the time Lying Wolf would return. "After we break this camp and move to another, we shall see him." After they broke the Sun dance camp, they used to leave the *taime* behind in the camp. As they made the next camp, Lying Wolf came to the *taime* they had left behind.[2] After Lying Wolf found this out, he went on and was

[1] By means of fasting, opines our interpreter.

[2] Formerly they made a new *taime* for every Sun dance and left it behind, so that people could see by their tracks where they had moved on to. Cp. Mooney, 240.

met by a Kiowa who was riding alone. That man recalled that Lying Wolf was to come, and he rode to meet him. Lying Wolf said to him, "Go back and tell Pōlhigia for all the men to array themselves as warriors and to ride up as if to make an attack on us, but to gallop on past us." So, after seeing the band of Comanche, the man went back and told Pōlhigia. As they galloped by and formed in the rear of Lying Wolf's men and as Pōlhigia was galloping towards them, dressed in bear skin, with an arrow fastened across his chest, Lying Wolf saw him and told his men, "That is he who is the head chief and I am next to him." As Pōlhigia arrived he greeted Lying Wolf and his men and Pōlhigia said to his men that he was glad that Lying Wolf had made possible their friendship and that they would never fight against each other again. To bear in mind that while the Comanche were visiting them, they were not to harm them, not to touch them, but to treat them as they had treated Lying Wolf when he was among them. They took Lying Wolf and the band of Comanche into camp and treated them as Pōlhigia had instructed. Some time later the Comanche were ready to return to their people. So Pōlhigia and Lying Wolf both gave orders that no one was to harm them so they would return safely to their people. And as they were leaving Lying Wolf told them to tell his friend Afraid-of-water that next summer he was going back to see him at the very place they had made friends. Then the Comanche left. The following summer Lying Wolf took with him a band of Kiowa to visit among the Comanche. The Comanche knew about this and made camp at the same place where Lying Wolf and Afraid-of-water had made friends. Lying Wolf arrived at the camp where he had been before and he saw more people camping there than he had seen before. He did not know there were that many Comanche. During their visit each Kiowa was given twenty or more horses, all except one man whom they overlooked and who received nothing. As the Kiowa returned, this man was noticed by the other Kiowa, he was on foot, and from day to day they loaned him a horse. His name was Paoiste. They had so many horses they were driving them. Those at home saw the men returning and driving in a big bunch of horses, all except that one man. After this the Kiowa and Comanche kept on being friends together. *O'bahâ.*

41. LYING WOLF BRINGS THE BUFFALO DANCE.[1]

When Lying Wolf returned from the Comanche he brought with him the Buffalo dance. They gave him their customs. Buffalo is danced today by the Kiowa. Today it is danced merely as a show. Formerly it was danced before going to war. Men took their shield,

[1] Informant 2.

quiver, and gun, and put on their war bonnet or their buffalo hide with the horns attached to it. Every man put on what he possessed. A few who were recognized as high chiefs, from four to six, were permitted in their dance to ride horseback. As they start beating the drum and singing the Buffalo song, those on foot line up and run, then stop and dance, those on horseback gallop around them. The horseman who arrives first at the drum will tell his war story.

In this dance a horse, if it had ever been shot, will be painted red where it had been wounded. If the horse is substituting for one that had been killed, it will be painted to represent the wounds of the dead horse. The rider paints himself in the same way, painting himself red to show where he had been wounded.

42. THE ORIGIN OF THE CROW INDIANS.[1]

In the north two Kiowa chiefs quarrelled over a piece of deer meat. One chief led his people away and never came back. These became the Crow tribe.... The Kiowa and the Crow have still the same word for thanks — *aho.*

43. TOUZLE HEAD MAKES A PREDICTION.[2]

About seventy years ago the Kiowa were moving towards Caddo County. Âlsel (Touzle Head) foresaw that they would come to a grove of trees; there they should watch, another tribe would come towards them. A herd of buffalo would come between the two tribes. A man out of the other tribe would come forward to chase the buffalo. His horse would be white faced with a white spot on the flank. The Kiowa would kill this Caddo.... And it all happened as Touzle Head said it would. Touzle Head was a *dâkeahi*, a medicine man who can predict or do other marvels, and make cures.[3]

[1] Informant 3. Cp. Mooney, 153.
[2] Informant 1.
[3] A doctor merely is a *doyumki.*

44. WAR AND DANCE SOCIETIES (YA'PAHE), BIG HEAD NARRATES.

All the boys were accounted Rabbits (Polaiyup), a generally descriptive term rather than a term for group organization. There were no initiation and no function. However, in charge of the Rabbits there was a senior who was the head of the *tsaidetali* groups, and therefore "put over the boys to bless them." One Ko'kota, Pain-withstanding,[1] held this office.[2] The Rabbits gathered together for a dance and feast when the father of one of them proposed it either as a thanksgiving for his son's recovery from sickness, or in payment of a vow made when his son was sick. The boy's family would give things away, either making a pile of the gifts from which any woman might take something, or a stick representing a horse or cow would be handed to somebody, or a horse itself would be led up and given away. In the dance *(polaiigun*, rabbit dance) the boys would hold their hands up behind their ears to represent rabbit ears. Their dance step is bending the knee.

When a boy was sixteen or so he was chosen by any one of the five more formally constituted groups, groups which were not graded in any way, either by age or social distinction, and which were differentiated from one another merely by distinctive habits of accoutrement or conduct. One belonged to only one Society at a time, but one could withdraw from one membership and join another. Members were chosen from the point of view of the help they and their families could give to the Society, at its feast or celebration. For this reason in each Society there were two or three girl or women members. Hąhema (Gen. I 38) was asked to join the O'humu; but her mother declined for her, saying that should she die there would be none in the family to help the Society. Nor did a youth have to accept his appointment. If it came from a Society other than that to which his father belonged, as it frequently did, he was free to decline and join his father's Society. Every summer there would be a number of youths old enough to join the Societies and the Society heads would select the youths they wanted as members. There was little or no initiation. During

[1] His leg was wounded in a raid, from which he returned alone with none to help him.

[2] Inferably between the *taltoky*, "boy keeper" or keeper of the boy medicine, and boys at large there was, as might well be, some conceptual relationship. But see p. n. 3.

the Society's summer feast a messenger would be sent out to find the youth. He would take him by the arm and say he was going to take him into the tipi of such and such a Society. Inside, the youth was expected to dance. Then a chief got up and boasted an exploit. Then the youth danced; again a chief boasted. The youth had to dance four times.

The Societies were: Taɲpąko,[1] Tsąitan'mâ, Tǫkǫgo[2] (Black Legs), Altoyowe (Sheep)[3] or Tąbeyowe (Goat) and O'humo (Sioux). The Taɲpąko went afoot during the Sun dance ceremonial. In their dance they move from place to place. (Their dance step is bending the knee. Informant, *Bosų)*. Each man has a rattlewhich he shakes from side to side. The Society was possessed of a brass cornet, and of a distinctive standard. Each Society possessed its own standard. The Tsąitan'mâ danced in one spot, each man shaking his rattle forward and backward. For both these Societies dance directions were given by a whistle made of the shoulder bone of an eagle, the leader blowing the order to go in single file, to form an arch, or to form in double file. The two leaders of the Tsąitan'mâ were on horseback, the others came out two by two. They had yellow pigment all over their body, with stripes of various colors, all but the two leaders who did not use the yellow pigment. The Black Legs had their legs painted black, also their forearms. They wore a vest only. They carried bow and arrows. They stood in line and advanced in line. The Sheep had the same formation. Each man carried a three foot stick with feathers pendant from the tip. Black lines on the stick indicated the number of his sweethearts. Some in joke might have as many as twenty-five.

Each Society, excepting O'humu, had four leaders or head men, the two going in front, the *tâmt'oky(a)*, had the more authority. One of them carried the standard. The two behind were the drivers or *alto'ky*. During dance intervals, while the dancers rested, one or another of these head men, all of whom would be daring warriors, would step forward and give an account of one of his exploits.

Big Head, who first belonged to the Tsąitan'mâ and then with his brother's name received his brother's position as *alto'ky* in the Taɲpąko[4] (1913—1922), gave as leaders in his day:

Tsąitan'mâ: Kâpeita (crow appeared).
and Tuhâ'san (little bluff), *tâmtoky*.

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[1] Nobody was able to translate this term. *Tanpeigo* is a red berry which is pounded up and cooked, with corn meal, and Mooney (p. 230) calls the T'ănpe'ko, Skunk-berry People, but this etymology is unfamiliar today.

[2] *tǫode*, leg; *kounge*, black.

[3] *yowe, yuwe, yui* is a reference to the young, so that this term and the following might be translated lambs and kids (cp. the term for colt, p. 93); but this translation was never given. Lowie (4 : 845) translates, shepherds.

[4] Their father, by the way, belonged to the Sheep. Between Society affiliation and family there, seems to have been little or no connection.

Taįnpąko:	Tse'tolta (bear poor).
	and Tse'tante (bear white), *tâmtoky*.
	Kumole (head big) and Guegul (wolf red), *alto'ky*.
Black Legs:	Pââtol (buffalo poor) and Etdââteh (stirring far), *tâmtoky*.
	Gu'koiya (yellow son?) and Atala (small bunch of feathers), *alto'ky*.
Sheep:	Davis (Eng.) and Tsekoiet (bow big),[1] *tâmtoky*.
	Tahbai (smoky) and Ayąnte (walking a tree),[2] *alto'ky*. Also White Horse, see p. XXII.

O'humu has but one *tâmtoky* who was, in Big Head's day, Kuelo (Spanish, dog). The *alto'ky* were Tsedapeta (Bear-afraid-of) (See Gen. II, 1), and Tsenetai (Bird Chief). The organization of O'humu is or was more complex than that of the other societies. There are eleven chiefs, the *tâmtoky* sitting in the middle, with five on either side. Then on the north side (of the tipi) sit a row of members, about thirty, called Eagles *(guatoyiwe)*,[3] at their head two men, who have been wounded in war. Opposite, on the south side, sit a like row of members, Crows *(mâsoka)*, also with two heads or chiefs, *mâsoke-taiky*, Crow chiefs. Then there are two men sitting on the east side who function as dance managers *(tuntsaikya)* and two men, one on the north side, one on the south, who are the whistle holders *(tâmbatokya)*. Eagles and Crows have special singers and songs, to which each group will dance, separately. They have a pounding dance step. "They jump around like Pawnee." (Informant, Bosų.) The O'humu organization is said to be borrowed from the Cheyenne. Bosų said it came from the Sioux, inferably within the last forty years, since Mooney does not mention it.

Today all the Societies are extinct except Taįnpąko[4] and O'humu. But O'humu is not organized as it used to be, and both groups are thought of merely as dance societies. Formerly they danced once during the summer, now they dance frequently, perhaps twenty times a summer, which to the older men cheapens the groups into mere "shows".

45. BIRD JOINS THE SHEEP.

We were at the head of Elk creek, twenty miles southwest of Hobart. It was a big camp. I heard that the Sheep (Altoyui) were

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[1] Referred to by Pit'dǫgede' as a "high chief".

[2] Possibly a reference to the Sun dance ritual. See p. 101.

[3] Its officers are Kiowa Bill, brother of Big Head, Big Bow (son of Big Bow of the Sheep), Tsæet (Big Horse) or Jack Boentry, and Kuotutæ (Eagle Heart).

[4] Possibly this should be translated Eaglets, see p. 91 n. 13, unless a ritual relation to Eagle is implied, then the translation should be Eagle child, just as *payuwi*, Buffalo child, is the term for Buffalo doctor. See p. 116.

to gather for a feast. Soon I saw them coming to our camp. Big Bow (their *pâtoky)* and another got off their horses and said they wanted me to come to their feast. I was a young man, not yet married. I dressed up and went to their tipi and sat down. They had a man close to the entrance — the *altoky* — with a club in his hand. White Horse was *altoky*. He hit me on the leg to make me get up and dance. He hit me with his stick of office, his *k'o'gukot*, a flat stick with coyote skin falling from the handle.[1]

Later I joined the Black Legs, because my chum *(tsaté)* was one and wanted me to be one. I was asked to join the Ohųmų, but I refused.

46. BIRD TELLS OF THE K'OWITSANK.

Of the chiefs' society listed by Mooney, Big Head recognized merely the name — as *K'oitsœgo*,[2] — the organization had become extinct before his youth. Fortunately, Bird, sixteen years older than Big Head, could recall quite a little about what must have been an important Society since it was constituted of the "big chiefs". They alone were entitled to wear the elk hides from which the Society took its name *(kok'owi*, elk).[3] There were fifty members or so.[4] Younger men were afraid of being taken into the Society, for the initiation was arduous. When it was reported about camp that the K'owitsąnk were looking for a young man to initiate, all the young men would run and hide. When they caught their man, they would put into his hand a pipe and make him close his hand over it. Then he might no longer resist. He was taken to the Society tipi, the camp setting up a great shout. Within the tipi a ceremony was held of which the details were unknown to Bird. Thereafter for several days the initiate who was called *tseyuwi*, colt, had to sit in the tipi with folded arms. His wife had to come in to feed him or to change his position for him. Thus he had to sit until he was touched by a captive or with a captured garment or moccasin. Were he to break this rule, he would swell up all over his body. It was of this the young men were afraid. Besides, while the "colt" sat unreleased, any sweetheart of his wife would visit her. Were the man to enter the Society's tipi, the "colt" would say, "Here comes *sâpol* (owl)", a term of insult. Possibly this was part of the talking backwards required of the "colt" — Bird was not clear about this. Talking backwards was one of the characteristics of the Society. Were an enemy approaching, "We see no enemy," they would say. Were one of them to give the call for seeing buffalo, people would say,

[1] Cp. Lowie 4 : 845.
[2] *Kâ'itseñko*. Mooney, p. 230.
[3] Mooney translates Kiowa horses. Cp. the reference to colt, below.
[4] Ten, according to Mooney. Possibly in his day the group had considerably diminished. There were from fifteen to thirty members according to Lowie's informants. (Lowie 4 : 842).

"That is K'owitsąki, let us find out what it really is." Even today people say of a liar, "You are worse than a K'owitsąki!"

The elk hide[1] was worn over the left shoulder and under the right arm. At the bottom of the sash was a hole through which "the man next the chief" might pass his fingers to hold up the sash.[2] If the chief fell fighting, his chum[3] would be expected to run up and take the sash. The chum might also borrow the sash to go to war. While wearing the sash a man could not turn back from the charge he was making or from any other enterprise. Two of the elk sashes were colored black and their wearers, the two chiefs and their two chums, were considered the most distinguished. There is a story of a youth who was a "colt" and so not possessed of a sash, who, seeing the enemy approaching, put on his father's black sash and went forth and killed the enemy . . . The sash was kept in a bag *(okoy)* — *k'owitsąokoy*.

The K'owitsąnk wore a bunch of feathers at the waist, behind the back, — eagle feathers and others, possibly hawk. Their rattle was made of split deer hoofs spaced down a stick as pendants. Over the entrance to the tipi of a K'owitsąki hung buffalo horns.

47. WHITE BEAR BREAKS TANGGUL'S LANCE.[4]

There were two *zebat* (Cheyenne arrows)[5], one belonged to White Bear (Set'ąnte)[6] and the Tąpeko, the other to Tanggul and the Black Legs (Tąkąko). "Let there be just one *zebat*, that of the Tąpeko," said White Bear, and he broke Tanggul's arrow lance. Tanggul made another which belongs now to Kiabo and the O'humu. Sendehma (Sendeh woman, wife of Kiabo) carries it. Kiabo is called Tanggul now.

48. SLIM OLD MAN COUNSELS THE OHUMU EAGLE CHIEF.[7]

The Ohumu used to meet in mid summer, through one week. We danced every afternoon. We always drew the most people (onlookers). We sat in a crescent shape, the chief in the middle, on the west side, the sub-chiefs or old men on each side of him, five on each side, after them on the north side the Eagles, on the south side,

[1] This was a sash (Mooney, 284), although Bird's interpreter described it as a mantle.

[2] This hole was to thrust an arrow through into the ground to fix the sash-wearer in the position he might take in a charge. He might not withdraw until his party was victorious or until in retreat they pulled out the arrow. (Mooney, 284.)

[3] Younger partner, *tsă* (Mooney, 285). See p. 95.

[4] Informant 9.

[5] Cp. Mooney, 325—326, 338; Lowie 4, 847.

[6] He also possessed a French horn. (Mooney, 177, 210.)

[7] Informant 10.

the Crows, graded by age, the oldest next to the chiefs. But last at the tips of the crescent sat the Eagle chief and the Crow chief. I was the Eagle chief and I ranked even higher than some of the old men. We have a bundle of a certain plant and of feathers. I had to throw some of this plant on the fire and then hang the bundle behind the chief who kept it. What we did was very sacred.

In dancing, the leader, when he is excited by some song he likes, will get up and dance and then the others follow him. Skinny belongs in Ohumu. He is a quiet old man, smart too. Once he talked to me for a long time. He said, "Do not try to make yourself too conspicuous. People will notice you, anyhow."

49. MARK'S CHUM.[1]

He and I used to go around together from the time we were little boys. In the old days in war a man would not desert his chum (*tsate*, desc.; *tsa*, voc.) no matter what happened to him, he would stick by him, to the death. My chum and I were in the same dance society — Ohumu. We were taken in at the same time, and when I was made captain of the Eagles, he became captain of the Crows. Chums are always in the same Society.[2] There has been no meeting of the Ohumu since my chum died, two years ago.

His children and my children call each other brother and sister.

50. WOMEN'S SOCIETIES.[3]

There were two women's societies: Onha'demaimo'[4] or Bear Women, and Ts'aliatsǫyup or Old Woman society. These were also war societies. Before going to war a man might make them a vow. He would light the pipe for them. They had a deer leg pipe. The woman last to smoke made the prayer or, as no Spirits were mentioned, expressed good wishes for the success of the enterprise. On the warrior's return to perform his vow he would give a feast to the Society. They would withdraw into their tipi, allowing none in. Sounds of bears would be overheard. They beat a drum. Should any one trespass during this retreat of an hour or so, something would happen to him, he would be bewitched. (In the latter days of this organization, the women had lost this power.) Before their retreat the pledger took them the food he had pledged. Some of the food they brought out for him. It was called *g'eakâmpiųgea*, life food. The man got a blessing from it.

A woman called Tuyoete, Lots-of-camps, may have been the chief, because it was she who always sat on the west side of the tipi.

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[1] Informant 10.
[2] Cp. Lowie 4 : 845, 846.
[3] *Ohade*, bear.
[4] Informants 4, 9, 10.

There were not more than ten members. (Kiabǫ's mother was a member.) The Society chose its members as did the men's societies, sending out a messenger to take hold of the woman they had decided on and bring her to their tipi. If she smoked the pipe they gave her, she thereby joined the Society. There were not more than ten members in one Society or the other, against the sixty or seventy members of a man's society.

Between the men's societies and these women there was no relationship.

51. SUN DANCE WOMAN IS INITIATED INTO THE WOMEN'S SOCIETY.[1]

The two women chiefs *(ky'ataimani*, chief women)[2] go with the pipe and look for her, Sun Dance Woman. When they catch her, they have her touch the pipe. After that she can not move (refuse). They have their own tipi. They take her inside. They make her sit down quiet. She keeps the pipe in her hand. Her women relatives gather up blankets, shawls, horses, and bring them to the tipi where she is sitting without moving. The two chiefs touch their hands to the pile of goods and rub their hands over their bodies. They pass their hands four times over Sun Dance Woman. Then they take the pipe away from her. They say to her, "Go ahead! Now you may talk and move about, for you have joined in *(eyiąhâtâ)*."

The men's societies do not make them join in (initiate) in this way. They just make them (the new members) dance and sing.

Some of these medicine women dressed like men... People were afraid of them... If your child was sick, you might promise a big dinner to these medicine women at the Sun dance, to let your child get well.

52. LONE WOLF LEADS AGAINST THE UTES: SCALP RITUAL.[3]

The idea of conducting a raid would come in some way to a man, who would talk of it to another, and he to another. If men had confidence in the promoter many would join; otherwise, but few. It was not a matter of *ya'pahe* (war society)[4] membership at all; but of confidence in the leader. Possibly he had had a vision; but he did not go out to seek one. Only the medicine men went out to fast in the mountains. If a medicine man or one with magic power proposed a war party they might have unusual confidence in him.

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[1] Informants 8, 9. Sun Dance Woman was the mother of Informant 8.

[2] Whether of the Bear Women (Ohademaimǫ) or of the Sǫhium (Old-women) my informants did not specify. In general they did not distinguish between the two societies.

[3] Informant, Bird.

[4] But see Mooney, 282.

My older brother, Lone Wolf,[1] was not a medicine man, but he was a man others had confidence in. One time he told a kinsman he was going against the Utes in revenge for a raid they had made. The news spread that Lone Wolf was going against the Utes. Then Lone Wolf announced that the day following would be "packing day". The night of "packing day" he set up his tipi, taking his seat on the west side. All who were going with him, and only those, came into the tipi, there were many of them, and each beat with a tipi peg on a stick in front of himself.[2] Women came in, too. From the tipi the party of men went out and around the camp, carrying a tanned buffalo hide, stretched out, each man holding to the hide with one hand and with the other beating on it with a limber stick of dogwood.[3] The next day the war party started...

Celebration on the return of a war party with a scalp was in two or more parts: *kâ'ki*, including *kikokuin*; *âlda*, including *ki'aikuun*.

Kâ'ki: arrival with scalp. Some distance from the camp the war party shot off guns. Those in camp went out to welcome the party. The scalper shouted *hâhâhâhi'a!* .... *Kikokuin*: The mother or other close kinswoman of the scalper ran to the stick-mounted scalp, took it and danced with it... After that the scalper took the scalp either to *tsaidetali*, the war shield bundle,[4] or to *taime*, the Sun ceremony bundle.[5] There was no taboo of segregation on the scalper, the very night of his home coming he might sleep with his wife..... *Âlda*: The scalp dance *(âdalku)* was performed the day after the return of the party. Women danced[6] in several sets, forming in row behind row, and moving forward and backward. The men of the war party sang. The dance lasted throughout the day and night.[7] Sometimes they had *âlda* on horseback, each warrior taking a girl behind him on horseback to parade about the camp, to a drum and singing. They would form in line in front of the tipi of the chief, drumming and singing... *Ki'aikuun*: another variation of *âlda*. The war party might set up a tipi and inside sing jesting, railing songs against the stay-at-homes. Then the women would dance up to the tipi, rush in and capture a man whom they would hold until he was ransomed by his mother or other kinswoman, Man after man would be thus taken prisoner. Again a warrior might issue from the tipi and present a horse to a stay-at-home chief,

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[1] My brother was chum *(tsahte)* with Toæge, the son of Lone Wolf. Toæge died (killed in Mexico, 1874), so Lone Wolf gave my brother his own name, (in 1879). For Guipägo, Lone Wolf the first, see Mooney, 179, 199, 219, 233, Fig. 51.

[2] A hoop around the fire hole. (Mooney, 312.)

[3] Cp. Mooney, 312; Lowie 4: 851.

[4] See pp. 110—111.

[5] See pp. 98, 104—105, 110.

[6] The women's dance *(mayįkųgi)* was in a circle, according to Frank Bosu.

[7] Every afternoon and night for a month (Mooney, 292) when the scalp was "thrown away" to the Sun in some unfrequented place.

saying, "I give this horse because I am a brave man." The chief would bring out a pipe *(sâtup)* and give it to the leader of the war party to smoke. Each warrior smoked in turn, passing the pipe back to the stay-at-home chief. That would allay any antagonism between them and the chief.

53. SUN DANCE (BIRD NARRATES).

The Sun dance was held as the result of a pledge or vow made on a raid when the war party found itself in danger. "If we escape, we will put up a tipi for Grandfather (i. e. *taime)*" is what they said. But only a man connected with *taime* or possessed of a shield of distinction (i. e. *taime* shield) was entitled to make this vow. And no scalp-taking party ever made the vow. A *taime* shield maker still lives at Carnegie. He gave his name away to his sister's son, so he is now called Sun Dance Old Man. There was no standardized way of painting a *taime* shield, which seems to have been acquired through a vision experience. When Bird was young a war party attacked a train of covered wagons, and the soldiers came. Sun Dance Old Man (see p. 108.) held an offering up to the east and vowed the Sun dance.

On the return of the war party the pledge was at once announced. That night the *taimetoky* began to hold ceremonial assembly in his tipi. Bird would overhear rattle and whistle and singing. And of course they smoked — "four times". This nightly assembly was kept up until the performance of the ceremony. In the spring *taimetoky* designates where he is going to camp and the camp crier announces it. Hence the general camp moves. Again *taimetoky* moves and the camp follows. The morning after this second camp the crier calls out that all should keep within their tipi, Grandfather is about to encircle the camp. Now *taimetoky* with *taime* at his side rides in clockwise circuit around the camp.[1] Again they break camp. In the next camp, the third, tipis are raised for the *ya'pahe*: Altoyu (Sheep), Tǫkǫko (Black Legs), Tæpeko, Tsætanmo, K'owitsænk. (Yes, for Ohumu also, in the last Sun dances which Bird recalls).... The next and fourth camp is *kââtâyiâtâ*, sun dance edge of. But they will be here two days, calls out the crier, before *kââtâyiâtâ* begins. Here *taime* has to be changed from the bag he has been kept in from the last Sun dance, to a new bag. A young man goes out and kills an old male buffalo. On its hide the outline of the bag is drawn and cut out. The hunt and the bag-making take two days. With the completion of the new bag *kââtâyiâtâ* begins and is called out by the crier. That evening the crier announces that the following morning *taimetoky* and another are going out to look for the centre post.... They go and from the

[1] Cp. Scott, 356.

time of starting they may not drink water.[1] They find a cottonwood tree which about twenty feet from the ground is forked. Here is a proper camp ground, they say. On the fork of the tree they hang as an offering a piece of cloth. On their return they may drink. The Sun dance camp is announced. The day will be the first of the ten days of what is considered the ceremony proper.

I. First day. *G'uakia*, camping. In the morning the *taimetoky* (or *k'ââtotoky*) starts for the Sun dance camp on horseback, with his wife behind him. They go a little way, dismount, and *taimetoky* smokes one pipe, waiting for the others to overtake him. On the *taimetoky* moves to stop again, dismount, and smoke twice or two pipes. The others overtake him. He proceeds, stops, dismounts, smokes thrice. During this ritual progress, in the intervals of the pipes, the war societies dance, all except the Tæpeko who as foot soldiers are behind with the general camp. At the fourth stop, after the fourth pipe, the Tsætanmo rush up to attack some poles set up where the centre post is to be stationed. Acting as camp police, the war societies form the camp circle *(tobyui)* (rather it is a horse shoe in shape) which opens to the east and inside of which only the *taimetoky* may camp. On foot any one may leave the camp in any direction; but on horseback he has to go out through the east side opening. At the east or southeast side, a yellow tipi is set up for the Tæpeko. Two of them, scouts, come in advance to see this tipi and return to report to the others who on arriving form a circle and dance clockwise, and then go into their yellow tipi and feast. The Tæpeko were in the rear of the whole camp... As for the other societies, they are not localized in the camp circle.[2]

II. Second day. *Kolakon kiada*, buffalo-bring-day. In the morning the crier announces that Tohâ'[3] with one other are going out to get a buffalo. When the two approach the herd, Tohâ' selects an old male. Before shooting he boasts one of his war exploits, consequently he never misses aim.[4] The old buffalo will meander about and lie down quietly with his head to the east. Tohâ' takes out his knife. Before butchering he boasts of another exploit. He cuts below the nose to include the ears, horns, and a strip down the back; and the tail. All the rest he leaves behind. What he has cut out he loads on his horse, very carefully, so it will not touch the ground. He rides gently back to camp so as not to shake up his load. He approaches the camp on the east side, trotting gently. He pauses.

[1] Cp. Scott, 356.

[2] The localization given by Mooney was wholly unfamiliar to Bird.

[3] Mooney (349) states that getting the buffalo was an hereditary function in the family of Doha and Dohasan, Bluff or Little Bluff, the high chief. My poor interpreter used the name Tohâ not as a personal, but as an official name, the Tohâ, he would say. And he was referring to his wife's great-grandfather and grandfather or great uncle!

[4] That is, the animal has to be killed with a single shot. (Spier 2: 464—465). Cp. Scott, 358.

Again he trots and again he pauses. Four times he trots and pauses, until he reaches the poles where the centre post is to stand. Two chiefs — they were Big Bow and one other — had the function of unloading the buffalo, spreading the head to the east, the tail to the west. To this strip offerings are to be tied. *Taimetoky* and his family are the first to fasten their offerings, then the others come and fasten theirs. The offerings consist of feathers, handkerchiefs, moccasins, etc.

West of where the buffalo lies is a large sweathouse to which they are now going to carry the buffalo. Big Bow and the other chief take their stand on the north side of the buffalo. They motion as if to pick up the buffalo four times, then they lift him up, Big Bow taking the head, the other chief, the tail. In carrying him they make motions as if he were running. In this way they carry him to the sweathouse around which they go four times, in clockwise circuit, and then, after making motions of going in four times, they go in. The sweat bath of steam from hot stones follows, but of the other ritual particulars within the sweathouse Bird is ignorant. In carrying the buffalo out of the sweathouse the chiefs will move as usual around the central fire in clockwise circuit.[1] The chiefs carry the buffalo to the *taime* tipi where there are leaves spread on which to lay the buffalo. Holes are perforated through the strip along the back of the buffalo. With sinew through these perforations the leaves are bundled under the back strip to form, as it were, a body for the animal. Thus shaped, they leave him.

III. Third day. *Akyiato kiade*, timber fighting day. In the morning the Old Woman society (Tsaliesǫhi) gather where the centre post is to be erected. If any member is absent, they insult her by saying that she has sexual relations with her son-in-law, *gyetâ'se* is the term of insult.[2] All are afraid of being so derided and so all come, with hoes or digging-sticks. Mahi'etæn, Woman Heart[3], was the one to lay out the position for the centre post. He takes seven steps to the east, with their digging sticks the women mark the place; he takes seven steps to the north; they mark the place; seven steps to the west, they mark it; seven steps to the south, they mark it. Now they dig the holes for the posts *(toma')*, twenty-two. Also that for the centre post — *doedǫgiaadâ*, medicine, centre or inner, post or tree.

Now the mock battle. Two men who have at some time spied on the enemy or who have some brave deed to their credit are summoned to the *taime* tipi, and appointed to spy on the centre post as if it were the enemy. (Stumbling Bear was once a scout who had

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[1] The tipi opening on the east side; to reach a place on the north side, you go first to the south side, i. e. you always keep the fire on your right hand.
[2] Similarly, men absent from their society meetings were charged with relations with their mother-in-law. (Lowie 4 : 843.)
[3] A noted war chief. (Mooney, 186, 188, 190.)

sighted the enemy and Bird remembers him as one of these mock scouts.) Meanwhile all the war societies except the K'owitsą̈nk who take no part at all in the Sun dance, all the societies are preparing for war. The Sheep have long switches to whip the enemy with. The Tsą̈itanmâ carry a club or stick. The Tą̈pego make a barricade of sticks to hide behind and here each has a pile of mud to throw mud balls from the tip of a limber stick. Now the scouts come in to report, coming from the south. The Tsą̈itanmâ go out ahead. They are pursued by the Sheep. Both sides make charges. The Tsą̈itanmâ flee to the woods. The Sheep use their whips against the Tą̈pego who retreat to their barricade behind which they throw their mud balls. "I was often hit by these balls," said Bird. "They threw them at the horses, too".... Now all are fighting against the Tą̈pego, barricaded out near the centre post. All make a rush to destroy the barricade and clear the ground, because the *taimetoky* is approaching.

The *taimetoky* approaches wearing his jack-rabbit head piece, and carrying his pipe and crow-feathers stick. His assistants carry rattles on which is painted the face of the *taime* image. The group stand on the west side of the "tree", and with them stands the woman who is going to cut it down. (The mother of Horse Old Man, recently deceased, used to do this. She was part White, so she was not subject to witchcraft. Also she was a virtuous, continent woman.) First they paint the "tree", the bottom part, black, the top, red. The *taimetoky* motions with his pipe to paint the top red, he motions four times. Then the woman motions, four times, to paint the bottom black. Then they paint the tree. The woman takes her ax, motioning with it towards the tree four times, each time after the *taimetoky* sings a song. The fourth time she actually begins to cut. As the tree falls, *taimetoky* blows his whistle.

Every one engages in trimming off the branches and cutting off the top of the tree down to the fork. They tie ropes around it. *Taimetoky* stands at the foot of the tree, the others stand around in a circle and sing. *Taimetoky* motions his crow feather-sticks towards the tree as if he were going to run along its trunk. They sing again, *taimetoky* motions again. After the fourth song *taimetoky* actually runs along the trunk, the others calling out to him encouraging him not to fall off. After this they pick up the tree and bring it from the west side into camp, to the excavation prepared for it. The fork end is towards the west.

The war societies now join in setting up the tree, propping it into place with forked sticks. The prongs of its fork are west and east. Now the "buffalo" is to be placed at the fork. The same old man always did this. How he came to be chosen Bird did not know. The old man climbed the tree, threw the rope of the buffalo bundle over the fork, and tied the bundle on the south side of the fork, the head to the east, the tail to the west. (This tier-up of the buffalo had

his tipi next to that of *taimetoky*.)[1] After the buffalo is tied up, the *taimetoky* may take a drink. On this day, as on other ceremonial days he abstains from drink.

IV., V., VI. Fourth, fifth, sixth days. *K'ââtoom kiade*, Sun dance fixing day. The reference is to preparing the lodge etc.

IV. Early in the morning they are to begin work on the lodge which continues through the fourth and fifth days. Each war society has a crier, besides the Sun camp crier. All the criers call out for the women whose men belong to the several societies to come, and erect the twenty-two poles, the *toma'*. The women of the Tæpeko and Tsætanmo work on the north side; and the women of the Black Legs and of the Sheep, on the south side. On the west side the *taimetoky* arbor or partition is placed; the east side is open.. The *toma'* have forked tips in which lie the horizontal poles *(bodalba*, lying on top of each other) forming the top of the bower. Lastly, there are the four poles *(gu'un)* to be set up in the four directions, leaning against the centre post. They incline over the buffalo, so that the buffalo may be seen from below, i. e. from the foot of the centre post. The *gu'un* have to be painted as was the centre post and the same ritual is performed.

The Old Women's society come with their hoes, lining up at the entrance to the lodge. Inside the choir sing:

Come here!
Make ready the inside
So we can dance.
I am not good looking,
But I like to be courted.

The women dance into the lodge. Were anyone absent, as when they had to dig the holes for the posts, she would be insulted. The women scrape and smooth the floor of the lodge, making of it a good dirt floor. Now the women go to a nearby bank of soft earth or sand, preferably sand, each returning with as much as she can carry on her back. They stand in line at the entrance of the lodge waiting for the choir inside to sing before they enter. Four times they fetch the sand, each time the choir sings. They put a layer of sand three inches deep over the floor of the lodge, and on either side of the centre post they build a mound of sand with a hollow in it in which to burn the ritual cedar smudge.

As soon as the lodge is erected the *taimetoky* sets out his paraphernalia[2] — several feather-sticks, the pointed butts of which are planted in a row in the ground so that the sticks incline towards the east. To the tip of each stick is fastened a crow tail feather. The sticks are called *tsaikiala* (frighten, chase, feathers) because of

[1] Informant, Mrs. Lone Wolf. Her statement was unsupported by the others.
[2] Here, I think, Bird was anticipating and referring to the ritual of the evening of the sixth day, after *taime* is brought into the lodge.

their function, as we shall note, at a later stage of the ceremonial. In front of the feather-sticks are laid down three objects: the jack-rabbit *(k'umso)* head piece which consists of a head band of jack-rabbit fur with an erect eagle feather, the whole head piece referred to as *k'umso*; a ritual whistle, and a ritual pipe *(peide sâoto*, straight pipe).[1] Between all these ritual objects and the centre post none may step, lest he die. Behind the feather-sticks sit their makers, the *taimetoky* and his assistants. There they sit and smoke, the *taimetoky* and the owners of *taime* shields, his assistants, men who after having had a vision made a *taime* shield, painting the vision or rather some reference to it, on the shield. What differentiated the *taime* vision and shield from other visions and shields I could not learn.[2] The painting on the *taime* shield was in no way standardized. Of *taime* shield owners Bird remembered five. In any ordinary camp the *taime* shield owners will camp near *taimetoky*, the group being referred to as *k'ââtotohdö*, sun dance camp. Whenever *taimetoky* or any *taime* shield owner smoked he would first hold his pipe up in the direction of *taime* i. e. where the bundle hangs on the west side of *taimetoky's* tipi.

Sixth day. Late this afternoon occurs the *ânmâta* (kicking). The Tąpego and Tsątanmo are on the south side against the Sheep, the Black Legs, and the Ohumu on the north side. A man from one side advances against a man from the other side. They kick at each other, each trying to seize the leg of the other, to get him down and wrestle with him. All are engaged, couple by couple.[3] The women look on and shout. No betting.

After this four men are selected by the *taimetoky*, each with four distinctive exploits to his credit well known to everybody. While the men are preparing themselves as if for war, the crowd comes in, leaving a place on the west side for the *taime* group. The crier announces the arrival of the four men who come in from the east side. There is a group of men who are good singers who will sing and beat on a stiff buffalo hide spread on the ground. The four men stand forth. After the song, one of the four recites, an exploit. All shout and the choir beats in fast time on the hide, to express surprise. The man recites his three other exploits, to the rapid beating on the hide after each recital. He is followed by the other men, who make like recitals, to like acclamation by beating on the hide. The kinswomen of the four men stand ready to throw things out to the crowd — shawls, moccasins, buckskin dresses, etc. The Comanche women who may be present are especially good at grabbing for these thrown things, — just as are the Navaho women when things are thrown by the Pueblos.

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[1] This is a short pipe, the length of the hand. It is not smoked.

[2] See Mooney, 304; Scott, 351. In this instance Taime himself appears to the prospective shield-maker.

[3] Cp. Battey, 169.

Mock buffalo hunt. Men volunteer to put on buffalo hides and act as buffalo. Also one woman, who will be their mother. This female buffalo is the first to come out. She goes through the camp and out on the hillside, where she lies down. Out come another buffalo and another. Some are accompanied by young ones. All go out to the hillside and lie down around their mother. The last to come out is an old male buffalo. He passes by the other buffalo and goes higher up the hill and lies down. Out comes a buffalo doctor with a firebrand — *piaikuki* (fire man). (He is also a deer charmer.) He wears a wildcat skin over his left shoulder and under his right. He circles the centre post , then runs, at a faster and faster pace, out of the camp, running towards the buffalo and as he circles around them he utters the call of the coyote. Up jump the buffalo, frightened, and run towards the camp, the female buffalo in the lead. The man next to the *taimetoky*,[1] wearing the jack-rabbit headdress and carrying the straight pipe, stands near the opening of the camp, drawing the buffalo in. The crier calls out to the excited camp not to chase the buffalo until all are in. Each buffalo goes around the centre post four times and lies down. The old male is the last to come in. He lies down, as if dead. Now the man with the pipe goes from buffalo to buffalo, looking under the hide cover and saying, "Here is a fat buffalo," of a young chief, or, "Here is an old chief, he will help you in war." He peeps in this way at four buffalo impersonations, calling each by name, placing a stick on each, and touching each with his pipe.[2]

This evening the real ceremonial begins, with the bringing in of *taime*. At sunset, out of his tipi proceeds *taimetoky*, carrying the *taime*. Behind him, the buffalo tier-up carrying a buffalo skull with grasses in its eye and mouth cavities, and then, all in single file, the *taime* shield bearers, and those who are serving their terms of *taime* participation or membership (see below) and, if they wish, all those who have once so served. The line takes a stand on the west side of the lodge. They sing. *Taimetoky* makes the motion of throwing forward the *taime*, four times. The buffalo skull carrier motions similarly with the skull. This they do on each of the four sides of the centre post, west, north, east, and south. Now the *taime* is fastened to a post on the west side, back of the cedar hedge which screens off the west side of the lodge. The *taime* group sits behind i. e. to the west of the *taime*. The head of the *taime* is of buckskin, the face painted green.[3] (The face is said to move, the eyes to wink.)

[1] He who tied up the buffalo.

[2] The account of the mock buffalo hunt took a half hour at least to relate and Bird related with great animation, which unhappily our interpreter would not or could not render in English.

[3] According to Bosq, *taime* was painted in the face like the initiates — yellow face, green band around temples, two zigzags under eyes, a crescent on each cheek.

Headdress of a white skin (*pito'?* weazel ermine, says Mooney). The image was about eighteen inches long. When exposed it was wrapped in downy eagle feathers. On the ground lies the buffalo skull, on it a scalp with flowing hair, perhaps a Ute scalp, and on it the jack-rabbit headdress, likewise bunches of whistles, and the straight pipe. The crow-feather-sticks are planted to the east of the skull inclining over it to the west. Somewhere near are two small excavations for ashes from the pipes. East of the centre post, near the entrance is the fire. The builder has laid down a small stick, to start the fire, and then related an exploit, laid another stick, related another exploit and so on. Alongside the fire sit the drummers and singers. The *taimetoky* does not dance but once, said Bird. "I saw him come out, holding wide out his buffalo robe, and between a walk and a run circle the centre post four times."

All night the *taime* group keep their position within the lodge where there is to be for them a four day retreat. For these four days they will neither eat nor drink. Anyone who trespasses behind the hedge, i. e. is not entitled to be with the *taime* group, will swell up... Behind the partition everyone wears his buffalo robe inside out. When anyone has to go out to relieve himself he reverses his robe. Unable "to stand it" i. e. the fast, anyone may reverse his robe and leave the group.

VII. Seventh day. *Dâ'ť'ŭm kiade*, singing first day, or *ts'akâât el*, door cut open.

VIII. Eighth day. *Tsąkiala kiada*, chase with crow-feather-stick day. As the choir sings anyone may come in to the lodge to dance. Dancers will wear a buckskin apron (? kilt) with the body painted white, and the hair flowing. On their face they use any kind of medicine paint they may have, some kind they must use. They dance bunched together, their eyes fixed on the *taime*. The step is with bended knee, not lifting the feet. Each carries a whistle, but all the singing is by the choir. After *taimetoky* sees that many have come in to dance, he rises, loosens his hair, takes off his buffalo robe which he makes stand up stiffly, mounting on top of it a beaded scalp of which the hair hangs down the back, and on that the jack-rabbit head band. He takes the largest of the whistles and proceeds to blow it around the centre post, blowing it twice on the north side, twice on the south side, and twice up into the air. He whistles four times towards *taime*. He goes to the north side and then approaches *taime* from which he takes some medicine to chew and spit all around the lodge. Now he stops before the crow-feather-sticks, makes feint four times of picking them up, then picks them up, and motions them four times towards the people and four times towards *taime*. With the feather-sticks he runs and encircles the group of dancers. He will turn the sticks in his hand upside down near a dancer who if he looks at *taimetoky* and his sticks will be turned upside down, spinning over on to the ground. Four dancers are thus

upset by *taimetoky*.... Now an assistant brings coals from the fire to the sand mound pits and puts in bits of cedar to smoke. Those present advance to this smoke holding their palms to it and then breathe in from their hands, praying to be kept from sickness. Three times *tsąkiala* is performed, morning, afternoon, and night.

During these days of dancing, of retreat, etc. anyone possessed of a medicine bundle may perform the smoking rite in the lodge. A pipe is brought out from behind the partition, by anyone there, and laid on the ground. The bundle owner picks it up, lights it, puffs at it to get it going, then holds it forward at arm's length towards *taime*, saying, "Smoke!" Then he himself smokes and puffs towards *taime* four times, then up to the suspended buffalo, then to the centre post, then to the *gu'un* poles.

IX. Ninth day. *Gulkut kiada*, painting day i. e. initiation day. For the *gulgua*, painting, the four initiates, (there are only four), sit in a row in the lodge on the south side. They sit facing the *taime*. Opposite them sit those who, having served their required time, i. e. in four Sun dances, are going to retire and to paint their successors. First there is the ritual feint of painting. Each line being feinted four times, with a song by the choir after each feint. First — the line of green on each side of forehead and cheek, i. e. bordering the hair, next the small zigzag in black under each eye, next the spots in black on the point of the nose and under the middle of the lower lip; next the crescents in green on each breast; next the circle in green on the middle of the chest and on the middle of the back. All this, and it takes a long time, in feint, as I have said, without the use of pigment, to song. The jack-rabbit headdress during the ritual is placed on one of the initiates. In conclusion, the actual painting, in which the whole body is painted black, and the face, yellow, after which the painter shakes, or dances up and down, the initiate he has painted.

The initiates are chosen by their predecessors. After serving his term, a man gives away his paint as a distinction. In return he receives from the parents or relatives of the initiate two or three horses and other goods. Between initiation and pledging a dance there is no relation. In fact, as we have noted, the pledger, in a war emergency, must be one already associated with the *taime*. Anyone who has once been painted with the *taime* paint, as was also noted, is entitled to join the *taime* group, in their place in the lodge, behind the cedar partition.

After the ritual painting is concluded the general dancing, i. e. the dancing by anyone who has medicine paint, is resumed. In this dancing some one man may become hysterical — *k'ââtoâlkoyki*, Sun dance crazy man,[1] he is called. There is a taboo against taking anything red, such as a blanket or beads, into the Sun dance camp.

[1] Cp. Mooney, 310.

The "Sun dance crazy man" would seize upon such a thing and present it to *taime*.

During these days of retreat presents in general may be made to *taime*. The would-be giver fastens his offering to a stick from which hang feathers, and takes a seat by the centre post. The special song is sung. *Taimetoky* in his robe and rabbit headdress and with his whistle runs out from behind his partition and dance steps towards the donor, approaches him and withdraws, three times, each time approaching closer until the fourth time he actually takes the offering, throwing it first over the right shoulder, then over the left, then offering it to *taime* by holding it forward and shaking it up and down, four times, then setting it down at the foot of the *taime* post.

Red objects are not only subject to the ritual confiscation, they as well as mirrors subject their owners to witchcraft.[1] Refraction of light from a mirror may not be directed towards *taime*, lest a person become blind. Any member of the *taime* group or society who looked into a mirror ran the risk of blindness.[2]

X. Tenth day. *Pa'kea kiada*, quitting day. Up to the middle of the afternoon there is dancing, together with the feather-stick chasing performance. Then the crier announces that "*taime* is going back to his house". Now anyone may make an offering to *taime*, depositing it under the *taime* post. For the first time the *taime* shields are left exposed, leaning against the *taime* post.... *Taimetoky* takes *taime* down, removing the downy eagle feathers and the cap. The image is rolled up in a black cloth and laid face up in his buffalo hide box. There is another bag-box for the straight pipe, the scalp, the rattles and other paraphernalia.... The wives of the *taime* shield owners are behind the partition and they cover up and put into their cases the *taime* shields. *Taimetoky* hangs *taime* on his back. The buffalo tier-up hangs on his back the bundle of paraphernalia. Before departing, *taimetoky* spits medicine into the two buckets of water of which all will taste, breaking their fast. Now *taimetoky* leads out, the buffalo tier-up next to him, and next the *taime* shield owners. They dance up to the entrance of the lodge and back, performing this ritual feint four times before going out.

The buffalo skull is left behind, as well as anything tied to the centre post or *gu'un* poles. The wives of the *taime* shield owners get some of the offerings at the foot of the *taime* post. Anyone can take a piece from the *taime* post or take a crow-feather-stick — the feathers are taken off — to keep for good fortune. The offerings to Buffalo on the centre post are left there.

The first *taimetoky* Bird knew of was Kinaha'. He was a powerful man. Once on the warpath they were dying of thirst when Kinaha' took some balls of ice from his mouth to quench their thirst. He

[1] Cp. Mooney, 296, 323. Also a Comanche taboo, Battey, 237.

[2] Cp. Battey, 184. Two Cheyenne women were killed by lightning during the Sun dance of 1873 because they wore red blankets.

was very powerful from having *taime*. The next keeper of *taime* was Ânso′ (Foot). Bird knew him.[1] The next keepers did not last long. They broke the *taime* rules and so they died. They were Tohæ̨dol (tipi without), oldest son[2] of Foot; Ân'kuha (kicker), younger brother of Tohæ̨dol (Gen. V, 13); Koatoky' epto (Sun Dance Old Man), also called Ânso′; Taimede[3] (*taime* standing), son of Sun Dance Old Man; and then the present keeper, Emaa, daughter of Taimede.[4]

The last Sun Dance was in 1887.[5] According to Sarah Lone Wolf, daughter of the chief, the Kiowa were themselves to blame for losing their Sun dance. The soldiers had heard that in the Sun dance they were cruel to their young men, putting a hook through their flesh. The Kiowa never did this, only the Arapaho. The soldiers were coming to see about it. When the Kiowa heard that the soldiers were coming, they broke up their Sun dance camp.[6] Lone Wolf tried to make them stay on, but he failed to persuade them.

The Sun dance has still a place in the tribal consciousness and affections. There is talk about reviving it. Kiabǫ, for one, "has asked to have it again". General Scott, whom all Kiowa consider a friend,[7] has been appealed to for support in reintroducing the ceremony.

54. SUN DANCE WOMAN[8] IMPERSONATES THE FEMALE BUFFALO.[9] PIT'DǪGEDE′ NARRATES.

When a child was sick his father would make a vow to impersonate a buffalo, in the Sun dance. He would take the child with him as a buffalo calf. Each "buffalo" was covered over with a buffalo hide, and carried a long stick in front, holding it with both hands. There was one female buffalo, that was my mother, Sun Dance Woman.[10] She led them, she was a fast runner. There was a man carrying a fire brand, a bow and arrows and quiver. He called out hu'! hu'! and let the buffalo hear him as they were lying down

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[1] He died 1870. (Mooney, 241.)
[2] Second son. See Gen. V, 8.
[3] He died in 1894. In 1883 he succeeded Setdayaite, Many Bears (Gen. V, 6) who had succeeded his uncle, Do'heñte, No Moccasins in 1875. (Mooney, 241, 340, 351) (Do'heñte is to be identified with Tohæ̨dol or Tohæ̨doy (Gen. V, 8). Mooney refers (322) to Many Bears as the son or nephew of Ânso′.
[4] Daughter of Foot, according to Scott, 369. See also Gen. V.
[5] Mooney, 221, 358-359.
[6] In 1890.
[7] Big Head would not tell me anything about the war dance societies until I assured him that my account would not be prejudicial in any way to the account he had sent General Scott not long before.
[8] We recall that she was the daughter of the Sun dance chief, the Taimetoky.
[9] Informant 9.
[10] See pp. 96, 104.

outside the camp. They heard and began to stir about and call as buffalo do. Sun Dance Woman led them into the camp. Everybody was excited, very excited. "Wait! Do not chase them till they come in!" it was called out. The last buffalo in was an old, old male, with a scraggy tail. K'odebohụ, Badger Cap, impersonated this old male buffalo. Led by Buffalo Woman the buffalo looked into the entrance of the Sun dance lodge, then they circled it, four times they looked in and went around it, then they went inside. Buffalo Woman lay down on the west side, thirty buffalo lay down on the north side, thirty, on the south side. There was a big drum. They beat four strokes, then they beat fast and sang, four songs. Kọyiạ (buffalo white spotted) had a long pipe *(sâtop')*. He held it out (horizontally) above his head (pantomime shows position of firing a gun, raised above head), saying, "Spirits of all kinds, take my smoke!" He points the pipe to the west, north, east, and south, facing in the respective direction. "*Dâ'kya babon'*, Spirit, look this way!" he says, wanting the spirit to look at the pipe. Then he draws on the pipe and puffs the smoke upward. He peeps under the buffalo cover of an impersonator, touching his head with the pipe on top of the cover, four times. To those present he says, "Here I have found a great chief.[1] If any one attempts to kill you, he will save you." The women cry out *lalalala!* (patting the mouth) their usual cry of acclamation. All this is done for four impersonations.

The Buffalo woman leads out from the lodge. And now, just after, they open the Sun dance.

55. Ânso'te speaks to Red Horse and makes medicine.[2]

When I was a little girl and we were camping near my grandfather, Ânso'te, Cyclone came. People called out to Ânso'te to make medicine... He took down the *taime*[3] lest it be thrown down. (If *taime* fell on the ground, big sickness, smallpox, would come.) He put the cord attached to *taime* around his neck, and carried it in his arms. Wearing a buffalo robe, buffalo moccasins, he held out his buffalo robe from his body, both arms widespread, and ran around his tipi four times, and sat down at the tipi entrance; again he did this. He spoke to Red Horse, holding out his arms. (Pit'dọgedẹ', stretches forward her arms, palms downward — truly a noble gesture.) It hailed and rained.[4] Not a tipi was left standing (except one little one). Mother shoved us children under the beds.[5] It would have been worse had not Ânso'te made his medicine.

[1] So referred to might have been Big Bow, Adâyi (big tree), Lone Wolf (Guipa·go), T'eneangup' (bird kicking).

[2] Informant 9.

[3] "Taime lived outside, back (west) of the tipi."

[4] Cp. Battey (183-4) on how Ânso'te's son, No Moccasins, *taime* keeper in 1873, made medicine to bring rain, and overdid it.

[5] Raised on poles four to six inches above the ground. (Battey, 35.)

56. EMAA TAKES CARE OF TAIME.[1]

The line of descent in the custodianship of *taime* since the days of Ânso'te is confused — due in part to the sibling terminology, and in part to the plural marriages of Ânso'te. Even his granddaughter, Pit'dǫgede', failed to give a clear or convincing account of his descendants by his different wives. However she agreed with others that *taime* has not been outside of Ânso'te's family,[2] and in accounting the present guardian, Emaa, the daughter of Ânso'te.

Emaa lives at Saddle Mountain, southwest of Anadarko.[3] She lives in a frame house, but she has a tipi not far away for *taime*. *Taime* is tied outside to the. tipi pole by two cords which hang down by the entrance of the tipi. She takes *taime* into the tipi every night. The tipi is surrounded by a fence the gate of which is kept locked.

Emaa has no children. A half sister's daughter, Hæ̨nema, lives with her, she has adopted her, and the general opinion is that Emaa will hand *taime* to her, as being the eldest in the next generation. But Emaa has proposed to hand *taime* to Hǫseptai, the son of another half-sister; but he does not want it. "I have a large family," he says. "Children are playing around. I am afraid of *taime*, " i. e. he is afraid lest some of the rules for keeping *taime* might be broken, to the disaster of himself and his family.[4]

Formerly scalps might be vowed to *taime*, and fastened to the bundle. Offerings are still made to *taime*. A person might stand in front of *taime* and hang a piece of calico to the bundle and say, "I want my family to be well, not sick."

57. TSAIDETALI AS KNOWN TO MARK, KATIE, AND MARTHA.

Tsaidetali is a shield[5] to which scalps are attached. Formerly before going on a raid a man might promise his first scalp to *tsaidetali*, if *tsaidetali* awoke him at the approach of an enemy or otherwise helped him. *Tsaidetali* (Split boy) is prayed to not only for safety in war, but for cure of sickness; but "you can not touch it, (i.e. pass your hands over the bundle) unless you give it something — a piece of cloth... General Scott, before he went to the Spanish American war, gave some capes to *tsaidetali*." Mark recalls that when he was a boy of ten the family[6] *tsaidetali* was being called upon and

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[1] Informant 9.

[2] Ânso'te or Kuatokyepto (Sun Dance Old Man) *kyerkǫ* (he made it, i. e. his family).

[3] Rainy Mountain, according to another, fifteen miles east of Hobart.

[4] Cp. pp. 66, 109.

[5] Pouch (Mooney, 239).

[6] Kept by Poor Buffalo, Mark's step-grandfather. He was also the keeper of a *taime* shield. (Mooney, 305.) Mark may have confused this with the *tsaidetali* bundle.

he was told to go in the next room and *touch it.* He was afraid and would not go. "Touch it, if only with the tip of your finger," they told him. But he kept up his refusal. He was much upset, and that night he dreamed of being on a very narrow road and terrified lest he fall off.

Touching the *tsaidetali,* drawing virtue from it, appears to be the significant part of the ritual.[1] Also *tsaidetali* must be kept properly — in a place somewhat separate from the daily life, for "vulgar language" may not be used in its presence, nor should there be any romping near it, nor should dogs come near it. But the strongest taboo is against bear skin. I was wearing a long haired fur coat. "If you went to see *tsaidetali,* they would ask right away if it was bear skin," said Katie. The other taboos, Katie opines, are being disregarded by the present keeper or *taltoky* of this *tsaidetali.* "They do not keep it right."

When Poor Buffalo died this *tsaidetali* passed into the keeping of a close kinswoman, Tapol, and at her death into that of the "nephew" of Poor Buffalo, who is also named Poor Buffalo. The *tsaidetali* are always inherited by close relations, either paternal or maternal.

Theoretically there are ten *tsaidetali* shields (or pouch bundles). I heard specifically of but two, that of Poor Buffalo, and another which is kept by Set'alpepte, Afraid-of-bear, Martha's grandfather who lives in Carnegie. He is eighty years old, and is blind and deaf. He was at the head of the Ghost dance ceremonial. "When he smokes," said Martha, "he raises his pipe up towards *tali.* He lights the pipe, puffs at it to get it going, then holds it out in the direction of his bundle. He smokes up to *tali,* he makes the god smoke too."

58. FOR YOUR SON YOU ENTERTAIN THE RABBITS.[2]

Maybe your little son is sick. Then you, his father or mother, would summon the Rabbit chief *(polaii kyertaiki).* That was Ko'-kothă' (Never get hurt). (No, he had nothing to do with *tsaidetali.*)[3] You say to him, "At the Sun dance I will make a dinner for the Rabbits." "Thanks, *aho!*" he says, four times, moving his hands forward and back (palms down).

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[1] Cp. Battey, 208-209. Sun Boy (Paitali) made Battey touch his shield-bundle when Battey was thought to be danger from the Comanche. Sun Boy was either a *tsaidetali* or a *taime* shield keeper. Note the taboo of not stepping between him and the fire (Battey, 244), a *tsaidetali* taboo, I surmise.

[2] Informants 8, 9. Cp. Lowie 4 : 844.

[3] This is true certainly today, if not formerly (see p. 90), for in 1925 Kiabǫ was Rabbit chief and conducted a dance, and Kiabǫ is not in charge of any *tsaidetali.*

59. PIT'DǪGEDE' TAKES PART IN THE PLEIADES CEREMONY.[1]

In summer a man, any man, might undertake to become *sâteki tamâtą*, servant of Star Girls (Pleiades). He chose some chief's daughters. (Chief's daughters in order that he might get horses.) The girl's hair was tied over a bunch of sage over her forehead. Her hands were painted white. Each girl carried a long stick.[2] To the top were tied with buffalo sinew a bunch of sage and a buffalo tail. The sage represented the Star Girls and was so called *(tamątonde)*. The tallest girl headed the line and the others came according to their height. The girls held their stick up to the sky in both hands, while the servant of the Star Girls prayed, then the stick was held under the right arm, the tip inclined downwards. Four times the sticks were thus manipulated. After standing in line the girls moved in a circuit and then bunched together, like the constellation.

With the girls were two men with their hair also in poke over their forehead. They were painted white all over, white because the Star Girls are so bright.

The girls performed the ceremony only once, in order that they might grow up well, without troubles or sickness.

60. PIT'DǪGEDE' POINTS OUT THE STARS.[3]

Tamatodâ', Star Girls, — the Pleiades.

Deer and Wild horse have a race and that is the dust they raise, (Milky Way). It is also called *tągâmta*, star backbone.

There is Beaver home, and two men trying to catch Beaver, one on either side. (This was a constellation I could not identify, near Orion's belt.) Beaver has two names — *pou'* and *tondonde*, under the water.

See *k'ieptâdâetah'bakul*, old men sit down smoking. Old men are sitting smoking in a circle, that star is the fire in the middle. (Constellation I failed to identify.)

G'ueky'a ta, Pawnee star.[4] It does not move. (North star.) The Dipper was unfamiliar.

The morning star is *tael*, big star, or *taso*, star cross.

Kiamądâ, morning hand, Orion's belt. This is Sendeh's hand.

61. UNDERGROUND OLD WOMAN.[5]

They had an image of Gâdom'bisohi[6] (Underground Old Woman). They believed she stayed underground. I do not know how long they had had her, but when I first heard about her I knew the old

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[1] Informant 9. Cp. Mooney, 398.
[2] Cp. Mooney, 341.
[3] Informant 9.
[4] Cp. Scott, 373.
[5] Informant 5.
[6] See Mooney, 239. My other informants knew nothing about this fetich, except Informant 2 who remarked vaguely that perhaps the image was stolen by the Utes or Pawnees.

man who had charge of her. This old man's wife told me that her husband had the image and that it came out and danced before them.

I was thirty when I was sent to Fort Sill as a prisoner. Thence I went to St. Augustine. Tenektaide[1] was a fellow prisoner. He said he was going to ask Underground Old Woman to come over to them. I did not believe she could come, it was too far. We were sitting on a cement platform. Then Tenektaide called all the prisoners, Kiowa and Cheyenne, to come to where they were to see the image. It was moonlight. Tenektaide commenced to sing. He sang the song four times. After he sang the fourth song, they saw the image coming up through the platform. It was the length of the hand and had a feather erect at the back of the head. Tenektaide sang another song, and the image danced around in a circle (motions clockwise). Then all the Indians began to pray and Tenektaide gave a shout... There are two other Kiowa still living who saw that image dancing around. It kept on dancing, then it disappeared.

62. LOST HORSE MEDICINE. (BOSU NARRATES.)

The Apache have medicine to find a lost horse. The old man who had it died last week. (December, 1927.) Formerly the Kiowa, too, had this medicine. A small buffalo skin tipi was set up inside of the big tipi. People sat quiet and voices came from inside this small tipi. Four pipes lay on the ground. The medicine man said, "I am calling the old people long since dead.[2]" — "*Hą! Hą!*[3] Yes! Yes!" — "You smoke!" — "What do you want?" — "A horse is lost." — "Of what color?" The medicine man tells its color. "Yes. I see." — "Where?" — "Over there." — "Drive it this way!" .... So in the morning I find it.

63. SITTING BEAR GOES OUT TO FAST.[4]

Setaiya or Sitting Bear[5] went to a little hill called Sanigeatai, three or four miles west of Godibo, to fast. He stayed there four days. A big lizard from heaven came to him. He asked the lizard to help him revenge his brother's death in Texas. Then he led a war party. He was arrested by United States troops. He was tight bound. Nevertheless he took a knife from his mouth and killed the driver of the wagon. He was riddled with bullets by the soldiers, but they found him sitting up straight.

[1] Bird Chief, a chief. (Mooney, 215.)
[2] It is ghost medicine. Cp. Lowie 2: 380.
[3] The responses purporting to come from inside the small tipi are somewhat shrill and high pitched. I got the impression of a performance in ventriloquism.
[4] Informant 1.
[5] Mooney, 329-333, Fig. 46. In 1871.

64. EMOTAA WANTS TO BE A MEDICINE MAN.[1]

Emotaa[2] was thinking that he wanted to be a medicine man. He climbed a mountain, he hid, far away from camp. He tried to sleep, he could not sleep. He cried out with a loud voice, "*Honde dâ'kya*, spirit of some kind, give me some medicine! I want to be *dâmde*." He did not know whom he cried to. He was hungry, thirsty. In the middle of the night there was somebody coming. He never looked around. Somebody looked, a spirit of some kind. "*Tali* (boy), what are you lying there for? What do you want?" He never looked. "Get up! Go down from the mountain!" But he never got up. He was just testing him. He began to cry out again. "*Dâ'kya, honde dâ'kya*, help me!" Whoever talked to him went away. Again somebody was coming. "Boy, why are you here?" He began to cry. "I want medicine for myself. Spirit, whoever you are, give me medicine!" After a while it went away again. "When they came they were giving me medicine," said Emotaa, "I did not know it. Somebody came. I cried out, 'Spirit, whoever you are, give me medicine!' Near morning I went to sleep. When I woke up, I lay way down below the mountain, on the plain. I got up and I cried. I climbed up the mountain again. I stood up and held out my hands to the sunrise. A big moon lay over that way. I stretched out my arms. 'Moon, give me medicine!' When the sun was going down, I raised my arms. 'Sun, give me medicine! So if anybody is sick and I touch him, I can make him well.' I lay down again, I went to sleep. I saw somebody coming. He had on nice looking clothes. I looked at him. He was standing in front of me. He said, 'Boy, what do you want?' I said, 'I want to be a medicine man. Give me your medicine, I want to be a high medicine man.' — 'Here!' he said, holding out his hand. There in his hand was a round stone. He said, 'Take this stone and swallow it.' I put out my hand; he put the stone into it. 'Swallow it and you will become a medicine man. When you go to war, they will not hurt you, and you will become an old man. You are going to be well and strong and happy.' In my dream I sat up. 'Go on. Swallow it!' I put it in my mouth, it went down. That is the time I became a medicine man. That stone went down and lay on the right side. 'When you are sick, blow on your hands, rub them, pass them over your body. If anybody is sick, blow on your clasped hands and touch the sick. When you go to war, you will get the horses easily and you will never be wounded.' I woke up. I felt fine and happy. He said, 'You will never be scared or afraid of anything. You will get food enough to eat.' When I

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[1] Informant 9.

[2] His face is pitted from smallpox, and he is generally known by the nickname Mopap'te, Nose Pitted. He also had the name of Black Cap, from a chief among the signers of the treaty of 1837. (Mooney, 397.) His father was Frizzle Head, Âdalpepte.

woke up I was not hungry and I thought I better go home where the sun rises. He had said, 'When the sun rises, cut your skin four times, and your medicine will be fourfold strong.' When I woke up the sun was red. I got up and I slipped my clothes down and on my left breast I cut my skin. I held it up. '*Ma pai*, I hold my skin. Give me good medicine!' I buried it. I cut again. 'Here, *dâky*, (Sun) Pai! I hold my skin.' I buried it. In the middle of my breast I cut. 'Here, *dâky* where the sun sets!' I held it up, I buried it. On the left breast I cut. 'Here, *dâky!*' I held it up. Where the sun sets I buried it. The sun came up. I put up my hand. 'Give me strong medicine! I have done what that spirit told me.' I put on my shirt, I went home, my mother put her arms around me. 'Mother, do not cry.' When you cut yourself when somebody dies, do not come close to me.'"[1]

(When his wife menstruates she would not touch him, a medicine man.)

65. MY UNCLE MAKES A BUFFALO SHIELD.[2]

My uncle (mother's brother) had a dream (vision) and made a shield. It was a buffalo shield. He got it when he was a boy. They were out hunting and they found an old buffalo lying on the ground. When they saw the buffalo, the boys began to sing the buffalo medicine song (see p. 18). When the buffalo heard the song he got up and hooked the boy (my uncle) in the leg. Then he had a vision and made his shield.

66. DOHASAN'S MEDICINE.[3]

The horned owl *(zapo')* was the medicine[4] of Dohasan (Small Slope).[5] If an owl hooted at night and Dohasan heard him, he had to get up and offer him smoke. Dohasan would point the pipe in the direction he heard the hooting, and say, "Here, smoke!" The owl would speak again, saying, "Sickness is coming. Move camp!"

The dead become owls. To call anyone an owl is highly injurious and insulting.[6]

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[1] Cp. Lowie 1 : 250.
[2] Informant 6. Cp. Lowie 3 : 409.
[3] Informant 8.
[4] Cp. Mooney, 345.
[5] Little Bluff, Mooney translates. The name dates back to 1837 when the Kiowa signed a treaty with government. Dohasan, the treaty signer, was head chief for thirty years. His son and his nephew both took his name. They died in 1892-3. It is to one of them, probably, that our informant is referring. One of them (Gen. V, 16) was his father-in-law. Mooney, 143, 170, 179, 318, 399, 400.
[6] See pp. 51, 93.

67. PODULTE AND HIS TURTLE SPIRIT.[1]

Podulte (Eagle Skin Bag)[2] would put up a tipi. He would ask a helper to shoot him through the heart. The blood would run on the ground. He threw a buffalo robe over him, took it off, he would be all right, the blood on the ground having turned to paint. (This was the time the doctor was giving his power to his helpers.)

Podulte had ten or more helpers; a would-be helper seeks out a medicine man to learn from.

Podulte was doctoring a woman. He asked her what sort of root food would she like to have. He rolled up his sleeve, hit the ground, his arm penetrated and he brought up the root she had asked for.... Another time when Podulte was in his tipi he said, "I am going hungry for canned goods, go and get some cans." They brought in four empty cans. He put a black kerchief over the cans; he puffed smoke from a cigarette over the kerchief. He took away the kerchief. He told his wife to open the cans. She opened them. In the first were peaches, in the next two, apples, in the next, cherries.

Podulte had tuberculosis. He called the people together and went to the deepest place he could find on the Wachita River. He stepped backward into the water. He submerged. At sunset he came up out of the water, saying, "I have failed. There is no cure for me." His *dâki* was a big snapping turtle, *tonokat dâki*, turtle spirit.

68. BUFFALO DOCTOR.

Pit'dǫgede' says there are no more Buffalo doctors, *pâyuwi* (buffalo child); but some of the younger people say there are. I surmise that with a doctor in the family, whether or not he is a Buffalo doctor, given the attitude of the Agent, Pit'dǫgede' has seen a need for reticence. But Katie knew of a Buffalo doctor *(pâdoyum)* who had cured her visitor,[3] his niece, of double pneumonia. Tuberculosis Buffalo doctors cannot cure. (Not so, said Pit'dǫgede', a Buffalo doctor could make them stop spitting blood.)

Were a bear killed, it would lead to an epidemic, and a Buffalo doctor has or had to be called upon to cure (exorcise) the killer.

A Buffalo doctor uses a rattle of buffalo hoofs, with beard of buffalo, and painted with red clay to represent blood. The doctor fasts four days. "The more you give him, the longer he fasts." Seven things you have to present to the doctor.[4] "The doctor gets his power from the buffalo." I could learn of no organization among Buffalo doctors. A doctor might take his son as apprentice. This according to Mark. Katie said a doctor could not teach it to

[1] Informant 1. Cp. Mooney, 345-6.
[2] A medicine bag such as the Pawnee carry.
[3] Compare p. 120.
[4] Compare p. 135.

anyone. A man had to get it for himself. He might have a dream[1] or go out alone, "if he is brave and can stand it."

Some Buffalo doctors use peyote.

69. HǫSEPTAI CURES A WHITE WOMAN.[2]

My brother Hǫseptai (gun walking), is a medicine man. I do not know how he became one. I think he had a dream. He did not go to the mountain to fast.

He was asked by a White man to cure his wife. She had lung sickness. The White man promised him a milch cow, a horse, and ten dollars. Hǫseptai sucked a long black string from the woman's chest. He blew spittle into his clasped hands and passed them over her....

The agent has given out that any doctor practising will be jailed.

70. BOSǪ AND PIT'DǪGEDE' PRAY FOR THEIR KINSMAN.

Any unusual occurrence prompts Bosǫ and Pit'dǫgede' to prayer. The night after my first visit, late as was my departure, they stayed up, telling each other stories and praying, for another hour or so. "We prayed for you, too," said Pit'dǫgede' the next day.

Their young kinsman was very sick. Said Pit'dǫgedé, "Early this morning Bosǫ woke up and told me he was going out to pray for that sick boy. It was cold, I put on my shawl and went after him and sat down. He was standing out there by the cedar trees, he was looking at Big Star *(tah'el)*. He stretched out his arms (pantomime, arms out, palms downward). '*Honde dâ'kya*, spirit, whoever you are, Kaiweyiæ̨tǫ is pretty sick, pretty near dead, make him well,' he said. After that, later this morning that sick boy's mother and sister came to tell about him, you see them. Ain't it wonderful!"

An automobile had honked, and the girl who drove it and her mother came in, a niece and great-niece, the mother and sister of the boy who was wasting away. Several days before they had taken him to some hot springs about eighty miles away. He got worse instead of better. Finally, "he just dead", i. e. he became unconscious. They telegraphed for his grandfather, Hǫseptai. Hǫseptai came, he blew on him, he medicined him, the boy sat up, he talked. "I was dead," he said, "I went up into the sky, I was afraid I would hit my head; but the sky opened. I passed through, I was inside a room. I looked about for some *dâ'kya*. Somebody said, 'Come this way'. Stones in the wall, shining like glass. Some *dâ'kya* said, 'Wonder where is Jesus.' The shining stones hurt my eyes.

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[1] Compare p. 17.

[2] Informant 9.

Somebody was talking: 'This is my place. Never dark here. People should come here.' It hurt my eyes, I turned away. That is the time I woke up. If it did not hurt my eyes, perhaps I never wake up."

This was the story, as Pit'dǫgede' rendered it later, which I heard the boy's mother relate in Kiowa. The mother, who was almost blind from trachoma, spoke continuously for almost an hour. She had still other things to narrate. The sick boy had turned to his sister, saying, "Lizzie, sometimes you crazy. You never pray. You must quit all that." Lizzie touched his leg and said, "Henry, I must try to be good." While her mother talked, there was Lizzie sitting silent and attentive. Lizzie was a girl of about eighteen. Her hair was bobbed, her skirt to the knees, her legs and feet also in fashion, in their flesh colored stockings and high heeled slippers. Her mother wore braids and a blanket.

After caring for his patient, Hǫseptai had become homesick and that very night they had motored him home, and had stopped also at their own house which they had left locked up. It had been broken into — by some White man — and all their best groceries had been stolen, including an excellent ham they had hidden under a bed. "But I do not mind," said the woman, "if only my son gets well. We can get more groceries."

Pit'dǫgede' had listened with the greatest interest and sympathy, ejaculating every minute or so. At the close of the double narrative, she turned to me and said, "I am going to pray in my language." She knelt on both knees before one of her upholstered parlor chairs and for about five minutes prayed with fervor, to Dios and to Jesus. After that the two visitors left, to motor back to their convalescent.

"It makes my heart feel good to pray," said Pit'dǫgede', after the visit. "I *got* to pray. Ain't it wonderful!"

71. WHITE HORSE VISITS MEXICO FOR PEYOTE: KǪDǪGYATOYA IS GIVEN A TREATMENT.

Some time ago White Horse together with a Caddo and a Comanche took train to Mexico to get the fresh peyote buttons they all wanted. Arrived in Mexico, they engaged two Indians there to go with them to collect the peyote. All smoked corn husk cigarettes, and before picking the first peyote he found, White Horse wept and prayed to Peyote to help him return on his journey.. They expressed back boxes of peyote, besides filling their suit cases. White Horse got a letter sent back to tell of his return, and all his relatives met him at the railway station.

I was shown the buttons which were to be used that evening in the family White Horse and I were both visiting, I to collect tales, White Horse because his wife had been sick and it was easier for

them to take their meals next door, i. e. across the field in the household of Sendehma, whom White Horse called "sister", and of her husband, Kiabǫ, with whom White Horse was on joking terms, besides belonging to the same war-dance society, Ohumu.

Twenty years ago Kiabǫ had been cured of an attack of rheumatism which had kept him helpless on his back for thirty days, cured in one night by peyote. Kiabǫ's youngest daughter, Kǫdǫgya-toya, was sick and that day she had been more than usually feverish. She was to be given a drink of peyote juice and put to bed, and any others in the household who wanted it might take some. All very informal. Old Emotaa, a doctor in his own right,[1] Sende's adoptive father, sits back against the wall, his left arm thrown across his eyes, the knuckles of his right hand beating time on the wall behind him to the peyote songs *(sæpitâge)*[2] he sang in an extraordinarily vibrant youthful tone. Later he went off somewhere to bed, without joining Kiabǫ, White Horse, and another visitor, the father-in-law of the son of the house, who all three sat down in a row on a sheep skin and a cloth spread on the floor in a corner of our general room. Kiabǫ holds the staff, a two and a half foot stick, the butt painted black, in his left hand, planted well forward of his crossed legs, cased in russet leather riding boots. In his right hand is the gourd rattle, an unpainted gourd with strands of brown horse hair at the tip of the stick it is mounted on. The small drum, a tin can with a piece of buckskin stretched over one end, is played by White Horse sitting on Kiabǫ's right. Kiabǫ closes his eyes and sings, "Take off your shoes." So whispers Katie, and looking at those English riding boots I suppressed a smile. After four songs with very short intervals between, Kaibǫ passes the staff and rattle to White Horse who gives him the drum. Now White Horse sings, but Kiabǫ participates. From White Horse the staff and gourd are passed to the third man to take the lead in the singing, and from him back to Kiabǫ. About twenty-four songs had been sung, always in sets of four, and I despaired of recording any tale that night, when to my surprise, Mark, our interpreter, suggested summoning his father to our joint task. Kiabǫ joined us at our table and began the tale of Escape up the Trees. Kiabǫ had partaken of the peyote juice and during the intervals of translation he would close his eyes and go back to his dream. When it came time to go on with the narrative he had no difficulty at all in picking up the thread of the story which was told as well and coherently as usual. The other men did not close their eyes as they sang and gave no evidence of having drunk the juice. They went on with their song and rattle and drum after Kiabǫ left them. White Horse in particular was a striking figure, for, unlike Kiabǫ whose hair was cropped, White Horse wore the three braids, one on either side and the

[1] See p. 114.

[2] These are proprietary songs, some men know some, some men, others.

third narrow one which starts above the others and falls down along their parting. Into this scalp lock braid he had stuck an erect eagle feather.

Visiting the household at this time was a fat young woman who was visiting because she was the sister of Mark's deceased chum, he who had captained the Crows of Ohumu[1] when Mark captained the Eagles. She, too, was somnolent from the juice. Mark had once used it, but he had given it up,[2] he "could not stand it." You have to be very strong to stand it. (Or perhaps of a placid, lethargic disposition, like the fat girl. Mark was a lean, high strung, nervous young man). Mark's mother, Sendeh, had not liked peyote from the beginning. The following night her husband, Kiabǫ, at the supper table gave a very humorous account to White Horse of the time he had persuaded Sendeh to try it, and how she kept spitting it out of her mouth, like a child who does not like the taste of something. The men laughed and Sendeh pretended to be peeved by the conjugal humor.

This evening the little patient was much better and sat between her father and mother at the supper table. Thanks to peyote. However, I noted a roll of surgical gauze in Sendeh's hands and learned that that morning — the morning after the peyote treatment — they had taken the child to see the White doctor who ordered her to stay away from school for a month.

72. PIT'DǪGEDE' DESCRIBES THE GAMES.

About the middle of December they began to play the arrow game and other games. They played *kâmâge*, with ring and stick (hoop and pole, see p. 12 n. 1). Fifteen men to a side, two men ran. They bet.

Zebat'â: Five men to a side, each side has four arrows.[3] Post so high (three feet) with circle drawn around it. Player throws arrow at post. If it hits post or falls within circle, it scores, and one of the three tally sticks is laid down ... Each side puts up in turn a horse, a blanket, a gun, and so on.

The women played *poaate* (kick ball). Four women to a side. Each side had their ball, made of deer hair and buckskin. Two

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[1] See p. 95.

[2] As had several other Kiowa I met. A common opinion about peyote is that, in Frank Bosų's words, "it is good for medicine, not good for all the time." Nevertheless when word goes out that there is to be a peyote meeting, (there was to be one this New Year's day, 1928), "everybody comes; and it costs a lot to feed so many." Peyote makes you hospitable to everybody, kind to everybody, *all the time*. Nevertheless the White missionaries oppose it, and their Kiowa converts. My Baptist interpreter, who like everybody else had once used peyote, said that now he was against it — sociologically, morally, physiologically, religiously, anatomically.

[3] Cp. Culin, 388.

players at a time, one from each side. They kicked to a goal post. They bet rings, belts, moccasins, shawls.

The game the women played most, — every morning and every afternoon there was a game, — and got most excited over,[1] great shouting, was *koma'gya*, stick game. The ball of deer hair and buckskin or buffalo hide was smaller than in kick ball. They used a stick, and each tried to hit the ball through the goal of two upright sticks. They threw the ball up in the air to start. When the ball went through the goal, the player who hit it called out *go·wa'! go·wa'!* The player nearest to it would pick it up and hit it in the air through the goal. They put down one tally stick. Each woman bet something.

Towâ'gya, tipi inside game, or hand game[2]. The crier would call out in the evening, "Where are we going to have a big hand game tonight?" The chief would call out in answer, "In my tipi!"... Ten men to each side sit in two lines facing each other, on north and south sides of tipi.

The women come in and sit behind the side they favor. Use a piece of bone to hide in their hand, hold out both fists. Start with man in the centre of the line. Man opposite has to guess in which hand is the bone. If he thinks it is in the hand to the west he raises his hand to the west, his hand doubled up, with the thumb pointing to the west, similarly, for the hand to the east, he points the thumb of his east side hand to the east. Four judges sit on the west side with four tally sticks in front. There are other tally sticks, four, in front of each line of players. The score place is in the northwest corner. The method of scoring is somewhat complicated, and for lack of time I did not record it. Both sides sing:

âseh	*dęngyĕ*	*yœonde*
in winter	going to sleep	I like it
hayœ	*hayœ*	
where it is	where it is	
yu hu	*yu hu*	
âseh	*dęngyĕ*	*yœonde*
in winter	going to sleep	I like it
hegonatǫ	*hutsuitsel*	
you have found it	you not (find it. I have another hand).	

Women play hand game together also .... Men bet buffalo hides, horses, mules .... Hand game is the one game they used medicine for, medicine to keep the other side from finding the bone when you have it. They use some animal, a deer or eagle. They go to a high mountain, hide by a big rock, let no man or eagle see. (An eagle would carry you away.) Stay four days, fasting without food or water.

[1] Cp. Battey, 327.
[2] Cp. Culin, 284-285.

Sǫâggya, needle (awl) game. Three players, women or men. Four slit or half cane sticks are dropped from the hand on a stone. Three are painted red on their concave side, *tâgul*, stick red, the fourth is blue-black, *sâhi*, blue man. According to the combinations these sticks make in your throw, you move your needle (your moccasin sewing needle) so many moves on a buffalo hide (or a piece of oil cloth) marked with four hills, three creeks and a big river.[1] You start from Big River and either circuit may be followed. If you get into the creek opposite Big River you have to go back to Big River. To win you have to make the circuit five times. When your count brings you to a point occupied by another needle, that player has to return to Big River. "I kill you," I say when in this way I come on to your needle.

All four sticks with concave sides up *(gulba)*, scores five; with convex sides up *(tǫba)*, scores ten. The three red sticks up, concave, scores three. One blue up, concave, scores one. Any other combination loses you the sticks to the player next in turn.

"By spring we quit playing the games," concluded Pit'dǫgede', as she picked up the counters and tally sticks she had been demonstrating with, and folded up her oil cloth for the needle game. "We afraid of them in spring. Sendeh gives games for winter. The games are Sendeh *dâdeh*, Sendeh's medicines."

73. PIT'DǪGEDE' AND BOSU SHOW HOW THEY WOULD FORMERLY HAVE MADE THEIR TOILET.

A woman keeps some yellow ochre paint in a little buckskin bag. Every morning after she finishes cooking she puts a pinch with water into her hand and rubs it over her face. Then she puts her index finger into some red paint and smears it over each cheek bone beginning under the eyes....

After spitting into his hands to wash his face, a man would call his wife to him to dry his face on her sleeve. "*Hǫi!*"[2] he called, "Say, here!" being ashamed to call her by name.[3] "*Hǫi!*" called Bosu, and Pit'dǫgede' came and stood next him and he wiped his face old style.

Then a man would paint himself. First he rubbed the yellow ochre paint over his face. Then closing his left eye he painted a little zigzag in blue under the eye, then a little crescent on the cheek bone, then a line of paint under the eye close to the lid. Now closing the right eye, he painted the right side of his face.

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[1] Called by Scott knees, dry branches, and creeks; otherwise the diagram he gives (Culin, 125) is the same as the one I have.

[2] Cp. Lowie 2 : 211.

[3] Martha, of a younger generation, opined that, in address, husband or wife might use the personal name; but in reference, a woman would not say my husband, *nâ'k'i*, "she is ashamed to", she will refer to him teknonymously as their child's father — e. g. Kathleen *tehtâl*, Kathleen her father.

The pigments are *g'ua'koba*, yellow; *guădâ'*, red; *sâheba*, blue; *kunguadâ'*, black; *sunsâhe*, green; *gulł'ą*, white; and *tsuigurt'-guadâ'*, rainbow paint.

Both man and woman parted their hair with a little pointed stick and applied yellow pigment to the parting. Today Bosų plaits a double strand of yellow yarn into his braids. Pit'dǫgedo' gathers her hair up in a knot behind, even using hair-pins. Other women wear a braid on each side of the head. Formerly the women wore their hair hanging loose, sometimes fastening little olivella shells to the side locks.

74. G'OPĄ THE PAINTER.

In the usual Indian way, both young and old, on the break up of a family, find a home with grandparents or collateral relatives. Pit'dǫgedo' is bringing up two boys of thirteen and fourteen — the son of her deceased daughter who married a White man, and the son of her son by his deceased first wife, a Cheyenne. Katie, the widow, lives with her children in her parents' household. Her mother Sendeh has also living in her large household, her adoptive father Emotaa, and the son of her mother's brother's daughter, G'opą, a youth of twenty-two, whose mother died three years ago.

G'opą was making a picture in oils of a dancer, much in the current Pueblo art style, the day I first visited the family. He was a tall, broad shouldered young man with a sleepy eye and a sensitive mouth. I wondered if under earlier conditions he would not have become a vision seeker. As it was I never found him doing anything except painting his pictures or playing with the children — a card game which ended with the right to slap a card on the nose of the defeated or dominoes which were used to build ramparts whence to make raids. "Lazy!" said Katie with some contempt. "No, he is not lazy," protested Mark. "He is a painter. He has been to the State University; some of his pictures are travelling in Europe. If I had the money I would back him more." But Katie was unconvinced. She knew that he ate a lot and that he did not even help cut wood for the stove and that he refused to make me pictures for the same amount the others told tales for or interpreted.

In that household, as in others, there was nothing a craftsman could turn his hand to — no hides to paint or vessels or ladles to carve or weapons or gaming implements to make. Sendeh cut her calico dress in the same shape as her buckskin dresses had been cut, but neither she nor the girls did any bead work — the elk tooth embroidery has of course long since passed. The girls often spent their evenings trimming with pink tissue paper boxes from the store for the "box suppers" that the Baptist churches have instituted. For their church parties a girl fills a box with food and sells it for the benefit of the church to some boy or man who then invites her

to eat the supper with him. Box suppers! A passing of tribal life indeed, but I came to welcome them for it meant a quiet evening with the older members of the household, after all the younger people had dispersed to the box supper.

75. WOLF QUIVER'S DAUGHTER HAS HER EARS PIERCED.[1]

The infant was to be named Pit'dǫgede' by her mother's father, Ânso'te, the Sun dance chief, at the next Sun dance; but before she was named[2] she had to have her ears pierced. There was an old woman who did this — the grandmother of Tsǫ'giadô', Feather Medicine. A horse was given for each ear hole. One horse was given to the piercer, the other horse to some other old woman.

76. PIT'DǪGEDE' RECEIVES HER NAME.[3]

During the Sun dance, perhaps on the eighth day, they made an enclosure of branches (sweat lodge), leaving an entrance which could be covered over with a buffalo hide. Ânso'te, the *taimetoky* and the baby's grandfather, asked, "Who will come inside?" Four or five volunteered. Inside, they arranged for a sweat bath. There was a hole in the ground in which they would place red hot stones, carried from the fire by placing two sticks under them. Water would be dipped and thrown on these stones four times.

Outside the enclosure, Ânso'te beat with a stick and sang a medicine song. It was so lonesome (melancholy) that his daughter, the mother of the baby, cried. Ânso'te stood and prayed (pantomime of holding out his arms, palms down): "*Honde dâky*, Spirit, whoever you are, let my hair be white. Let me have many children and grandchildren. May they live long! The child I am going to name, let her hair be white! Let her be strong, and have many children!"[4]

Ânso'te approaches the entrance of the enclosure, four times, each time kneeling on both knees at the entrance. The others follow him. They enter and make the circuit (clockwise) of the hole in the ground.... The entrance is closed with the buffalo hide.... After the steam comes up, Ânso'te takes his bunch of sage, holds it in the steam, and applies it to his face and body. The others do likewise. All sweat profusely. The buffalo hide is removed from the entrance. It is replaced and the steam bath is repeated. As usual, there are four performances.

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[1] Informant 9.

[2] How long before was not stated; possibly likewise at the time of the Sun dance ceremony.

[3] Informant 9.

[4] I have not done justice to the grandiloquent nature of this "talk" or to that of the subsequent prayer addresses.

Now Ânso'te carries in *taime*, his arms crossed on his chest and *taime* in the crook of his left arm. He uncovers *taime* and talks (prays) to him: "Take care of the people, put them in the best place (prosper them) — that is the way he talks to *taime*."

Ânso'te tells his daughter to bring in the baby. She and the baby are on one side of Ânso'te; her husband, on the other side. The men assistants are kneeling on both knees, with bowed heads. They are nude except for the breech clout. Ânso'te passes his hand over the baby's head. He stretches his hand out over *taime*, then towards the baby. He takes medicine from *taime*, chews it, and spits it, four times, into the mouth of the baby. He takes the baby into his arms, names it. He names it Pit'dǫgede', Standing-inside-feathers. (The reference is to *taime* who stands inside its wrapping of downy eagle feathers.[1]) He returns the baby to its mother who is again crying. Now Ânso'te concludes the naming ritual with a speech to his daughter, telling her she should have but one husband and lead a clean life, and bring up her daughter to be similarly virtuous. The baby, having a *taime* name, would live well, as *taime* lived, and be strong.

Two horses were given away on this occasion — to some old people.

77. MARK'S NAMES.[2]

Mark's childhood name was Ângul (?foot red). When he was about ten he was very sick, and Poor Buffalo (Mark's father's stepfather) opened *tsaidetali*. That was the time Mark got his second name — T'ǫketchtali, Come-out-of-water-boy. — A medicine man went into the creek, he saw two boys who were alike, playing in the water with an alligator. These boys were T'ǫketchtali and Âlt'ątali (Hair white boy).

When Mark went to war, in 1917, he got another name — Toąge, sitting next.[3]

78. HĄHEMA TELLS ABOUT NAMES AND NAMING PRACTICES.[4]

Formerly the announcement of the name was made at a dance, and the name giver was given a horse or money; a custom that has passed away.

You would wait until you were sure the child would live before naming it. Nowadays the child may be six or seven years old. (Possibly this postponement is due to the practice of giving the child an English name, there is no immediate need for the Indian name.) However this degree of prudence and thrift in applying family names is not always observed. Hąhema's eldest child was

[1] See Mooney, pl. LXIX.
[2] Informant 12.
[3] Compare p. 97 n. 1.
[4] Informant 11. Cp. Mooney, 152, 231.

named Itagoyala (Yuchi pursue), the boyhood name of his mother's father, White Horse, who gave it to him. Baby Itagoyala died when he was ten months old. His great-grandmother, White Horse's mother, not wishing to have the name die out, gave it, eight years later, to the deceased child's mother's sister's son, when this baby was five months old.

In this family, by the way, there is another instance of a man giving a descendant his boyhood name. Hânemida, the father of White Horse, gives his own boyhood name, Paibâda, Sunrise, to his grandson, the son of White Horse.

In this family there are also two instances of naming a child to ensure its living, after the deaths of other children in the family. Sand (Paégya) one little girl was called, since grains of sand are so numerous; Trash (Mop'al) another girl was called, since trash accumulates rapidly.

Nicknames are very common, or rather the practice of naming from a personal trait, either in childhood or later. Tǫhal, Cripple; Kǫi, Dark; Tabin, Big Eyes; Mu'sa·te, Six (he is six fingered); Kingsoma, Curly-haired; Mopap'te, Nose-pitted; Tsante, Cheat, are such names. Such a name may be passed on like another. Tasenma, Small Eyes, got her name from her father's mother. Pit'-dǫgede''s grandmother was called Tâkâsǫhi, Deaf Old Woman, and it has been suggested to Pit'dǫgede' that she take that name if she passes on her own name to her grandchild, who has as yet only an English name. After a man gives away his name he receives a joke name, from some joking relative . . . One of my relatives (I call him *k'ǫ*, grandfather), says Hâhema, gave his name to his son, then from his wife's brothers he got about twenty joke names *(t'sôgoô-akąge'*, joke, or clown, name). Only joking relations, relations who tease you, can give you a joke name. It can be used after you die. My father-in-law gave his name to his son Doyeto (Spirit walking), but he got no joke name, for as soon as he gave away his name, his brother, Kumole, gave him his name. In this case the name was given away together with the name bearer's office, and this, I think, is a usual practice.

When you give your name away before you die, it can be spoken after you die, i. e. as applied to the one you give it to. If the name is not given away before death, it will not be spoken for some time and not until somebody in the family receives it. When Katie whispered to me her deceased husband's name, she said it was the first time she had spoken his name since his death. He died ten years before. Pit'dǫgede' referred freely by name to her deceased daughter. "It is a long time now" i. e. since she died (1912). On the other hand Bosų would not tell me his father's name. Biako (Sp. *velho)*, Old Man, he was called, he said after a moment of embarrassment. Was it because his father was a Mexican and he was not willing to reveal the fact or was it in accordance with the custom of calling a man *biako* after he had given away his name?

Common words which form part of the name of the deceased may be tabooed, and other terms substituted. For example, were Gǫtama, Owl Woman, to die without giving away her name, her people would not use the term *gǫta* for owl, "they 'fraid to use *gǫta*," they would say *tapol*, another term for owl.

Names are bestowed by both men and women, on both sides of the family. "Our grandfather (father's father) Hąnemida was the one who gave us our names," said Hą̂hema. "He told my father that he would name all the children, giving them good names. After he died they (his descendants) might expect to get only joke names" (i. e. inferior names). In other families also I note that some one of the older members, particularly a person of distinction, is conspicuous as a name giver.

Hą̂nemida's good names were largely references to his personal exploits — Tâgeahme, surpassing bravery; Ka'buliket'oh, shepherd, the reference being to a shepherd killed by the name giver;[1] Holdeg'etahomge, soon chief become, referring to the early age at which the name giver became chief; Ângugyama, doing it alone, referring to some brave act the name giver had done singlehanded; Poyâ'agua, Hit him again, referring to an affair when the name giver had thought his enemy was dead, but finding him alive had hit him again. There are in other families many such "war names" which refer to the war experiences of the name giver.[2] Similarly, ceremonialists like Foot or Many Bears, *taime* keepers, would give names referring to their ceremony, e. g. Pit'dǫgede' (see p. 125) or Gontaima, White Back or Skunk Woman, referring to the skunk skin in the ceremonial headdress.

The old people in the family have the say about giving the family names. My little girl, said Hą̂hema, has the name of her father's father's mother, Etso'g'ia, stone throwing; it was her father's father's sister who said she could have that name.

79. PIT'DǪGEDE' WATCHES HER GRANDMOTHER.[3]

My grandmother lived alone in a little tipi near ours. We children would stay with her during the day, and one of us would sleep with her. She was very old, she would creep about, sometimes get lost, and we would have to find her and bring her back. She was thinking all the time of how she used to live. She would tear up her blanket to make a rope to go hunting. Then she would get a sack and put everything around her into it — that time she was moving camp. "My son is coming with some buffalo meat," she would say.

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[1] In this case, as in many others, the full significance of the name is known only to the name giver. This is true also of Hopi names, and true, no doubt, in other tribes.

[2] Cp. Lowie 2 : 215.

[3] Informant 9.

Sometimes she would put down her head to be loused. "Look for my buffalo!" she would say for this. I did not want to do this, and she would knock me and call to my mother, "*Matą!* (girl)" she called. My mother would come and laugh. I did not like to sleep with her, she was so shrunken and skinny and bony. "I wonder if I am going to be that way?" I would say to myself. "Pretty bad! No, I wont be that way."

Tsâkosǫhi, Deaf Old Woman, they called her. My son has asked me to give my own name, Pit'dǫgedo', to his little girl, she has only an American name, Eleanore. "I like my name. It's a pretty name. I hate to give it away." "Give it to her now," my husband says, and, "Wait till I am gone," I say. When the little girl comes here, he calls her Pit'dǫ. It makes her ashamed. He teases me. "Give it to her!" he says. "Take your grandmother's name," and he calls me Tsâkosǫhi.

80. SUN DANCE WOMAN PRAYS AND EXORCISES.[1]

At dawn my mother, Sun Dance Woman, would go out and pray to the Spirits — to the stars; to the blue cloud that she might see, to the Spirits whoever they were *(honde dâky)* . . . .

Sometimes she would say to us children, "I dreamed last night that sickness is coming (or some other misfurtune). Let us bathe that the water may take it away." Then she would take us all to the creek. Very unwilling to go we were, it was cold; but we had to go. She would cut off a strand of hair from each side of our heads, and wrap the hair in a cloth. She would bend over the water and pray and let the hair go.[2]

For breakfast we had a drink made from the inner bark of the *tsuikungyĕ* tree, which was pounded and boiled, and we ate meat and Mexican bread from wooden plates. "Don't touch it yet," my mother would say, and she would cut off little bits from the meat, also from the bread, and hold them up, praying: "*Honde dâky*, Spirits whoever you are, here I give you this meat! My children, when they eat of it, let them have long life! Let no sickness come to them! This food, you have given it to us." Then, where she sat, she buried the little pieces in the ground. "Go ahead, eat!" she would say to us.

81. PIT'DǪGEDE' IS TATTOOED.[3]

When I was about eight or ten my mother said to me, "Come! I will mark you, make you look pretty." She had me lie down on a buffalo hide. With her finger tips she dipped some water to my

[1] Informant 9.
[2] Cp. Lowie 3 : 342.
[3] Informant 9. Cp. Mooney, 159.

forehead, and with carbon she outlined the spot, between the eyes. Then she pricked it with a yucca thorn, prick after prick. Now the blood came. She rubbed it off with a cloth. She used up four thorns. "Which paint would you like, red, blue, white?" (She would use the paint used to paint on buffalo hide.) "Blue." Mother chews some yucca to make it soft, and with it puts on the paint. She takes a small piece of buffalo skin, warms it at the fire and applies it to the spot. "Oh, it hurts! it hurts!" But my mother holds it firmly applied. When I get up I have a blue spot, a pretty spot.[1]

82. PIT'DǪGEDE' IS ADOPTED: OTHER ADOPTIONS.[2]

Adalpepte, Touzle Head, took me for his daughter. I was the same age as his daughter who died. People often did this.[3] It made them feel good to look at the child they adopted when they thought about their dead child.

Emotaa, the son of Adalpepte, I call *tǫ* (brother, sibling, reciprocal between those of opposite sex). Emotaa called my mother *tsaia* (father's sister).

Emotaa gave their names to my two oldest sons... Emotaa always comes to see us Saturday night.

The son of Two Hatchet's[4] second wife has given my son George his little girl to adopt. My son was married nine years and has no children.

My grandfather, Ânso'te, took a Cheyenne captive. She looked like his sister (deceased), so he took her for his sister — Mâso'sǫhi, Crow Old Woman.

83. PIT'DǪGEDE' GOES TO CARLYSLE AND RETURNS HOME.[5]

Pit'dǫgede' was one of the first five girls, Chief's daughters, who were sent to Carlysle.[6] — I signed up for three years, but I stayed only one year. My mother had a letter sent me saying she could not sleep at night for thinking of me. "She wake up and look to the north and think of me and cry. 'If we sick or dying,' she write, 'you not here with us.'" This upset me so much I went home. — "And saw me," commented Bosų, her husband, with his quiet and very winning smile, the smile of a mouth set in straggling hairs that "make him look like Pawnee or Chink." "Saw me and not go away again." — "He make me crazy," added Pit'dǫgede'.

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[1] Pit'dǫgede', as a matter of fact, had no "pretty spot", but except for a lapse or two she narrated the foregoing as a personal experience.
[2] Informant 9.
[3] See p. 97 n. 1. Cp. Lowie 2: 219.
[4] Paternal kinsman of Pit'dǫgede', see p. 138.
[5] Informant 9.
[6] The daughters of Stumbling Bear and of Kicking Bird were two of the other girls.

84. LEST YOUR DAUGHTER GET CRAZY.[1]

At night the young men would sing. Perhaps your daughter knows (recognizes) one song, or the music of the flute. She gets her shawl and goes out to meet him. He is standing outside the tipi, he waves his blanket (old time red and black blanket) at the girl. You go out after the girl and holler for her. She wont answer. She is afraid, afraid you will beat her with a stick.

If she get a baby, you are very much ashamed. You send her to marry her lover. No horses given, no presents. You say to her, "Let your husband take care of you, he make you crazy."

But this did not happen often. You told your daughter, "If you keep from men, you will not have sickness (menstrual) until you are sixteen or seventeen, and your breasts will not grow large." Easy this time (nowadays) to get a girl, not easy in the old time. Easy only when the girl had no mother to watch her, and her father did not care. If her family thought she might get crazy before she got married, when she was fourteen or fifteen — if she had no mother, she might get crazy after she was twelve — they would say, "Let us get her married before she gets crazy."[2] — They might say of their boy, "He is running around too much. Let's buy that girl for him, before he go crazy." So the boy's folks or the girl's folks keep them together (in the same household) until they get to know each other, love each other, then they marry good.

A widow is not bought. She can pick up anybody she likes. If she remarries before a year, "she just like a dog," they say. They don't like her. If she wait, they say she is a nice woman, "have some sense."

85. BROTHER AND SISTER.[3]

Formerly two young men might be out on the war path, one of them having two horses. Suppose the horse of the other man gives out. The man with the two horses might say to the other, "Promise me your sister and I will give you a horse."[4]

And the girl had to conform to her brother's agreement or, in other circumstances, to his choice of husband for her. He might select an old man, were he rich in horses, and she had to marry him. Even today, according to Katie, girls may marry only the man their brother approves of, and a suitor still gives presents to the girl's brother.... A brother will tease his sister about her sweetheart.

Even after marriage the brother's control may persist. "If my husband was very mean to me and my brother required me to leave him, I would have to leave him," said Katie.

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[1] Informant 9.

[2] "The marriageable age is about fourteen for girls and sixteen for boys." (Mooney, 233.)

[3] Informant 9 and several younger women.

[4] Cp. Lowie 2 : 222.

Brother and sister (and all siblings) would not touch each other nor look each other in the eye. "Never look at each other face, never talk to each other, they shame." White Horse, a man of about sixty, is said never to have spoken to his sister and in the older generation there are other such instances of what to the younger people seem extreme expressions of their own feelings of brother-sister shyness[1].

86. YOUR SON MARRIES.[2]

I, his mother, and perhaps my sister with me, will go and talk to the girl's people. Later we give to them four horses and nice blankets and buckskin and moccasins. The girl's people gather together household utensils to give to us, also four horses.

But sometimes a boy, instead of buying a girl, steals her. There are these two ways, buying and stealing. The two have liked to talk to each other. They hide it. Then one night the boy brings the girl to his mother's house. He says nothing about it. Next morning I, his mother, go in and see them sleeping together. I go out and call my husband and tell him there is a girl there. He says, "Go in and see whose daughter it is." I go in; the girl covers her face with her arm. "My son, whose daughter?" . . . We scared. We know the girl's women folks will come after her . . . . . They come, they help themselves to blankets and shawls, the new ones, they take whatever they want, a tipi, a tent. I may not say anything . . . After a while the girl's women folks will return to give us things . . . . These ways the agent made us quit.

The girl will take the boy to visit her people. After a while she asks him, "Where are we going to live, with your folks or my folks?" He says, "I guess we will stay in my mother's house. Then when we get tired of it there, we will go to your home" They may stay one year or so with his people, and then go to her people. After that they will make their own living, cook their own meals, have their own horses, and their own tipi. Their tipi may be near that of the boy's people or of the girl's people, if all live in the same camp. If the families are living in different camps, they will put up their tipi in the camp of the girl's people.

87. MARK AVOIDS HIS MOTHER-IN-LAW, IS CAREFUL OF SPEECH BEFORE HIS WIFE'S KINSMEN, AND IS TEASED BY THEM.[3]

I don't look at my mother-in-law, nor do I speak to her, except from a distance. Nor she, me. From the next room she might call out, "Find a chair!" or I might ask her where somebody was. That

[1] Cp. Lowie 2 : 214.
[2] Informant 9.
[3] Informant 10. "The Cheyenne are even more strict about their mother-in-law."

way I might throw my voice from another room. In the old days if by accident a man touched his mother-in-law, he had to give her a horse; if she touched him, she would give him a pair of moccasins. "*O'ko, tsǫ!* (Look out, mother-in-law!)" I would call out to keep her out of my way. In the old days you followed the same rules for anybody your mother-in-law called sister. But nowadays I would shake hands with her "sisters" and not give them a horse. I say to them, "If you touch me, don't give me moccasins; I wear shoes."

My mother-in-law's name? I don't speak her name. I would not speak her name even to you....

Same rules for a woman and her father-in-law; but not so strong. If they knock against each other, they don't have to give anything, and they might ask each other a question in the same room. But they do not look at each other.[1]

I would not touch my father-in-law either. And I have to be very careful about what I say before him. Before him and before all my wife's uncles (mother's brothers) and brothers (male siblings) I have to mind what I say.[2] I can't use any vulgar language, or say anything that is not clean.... Well, I would not joke about a woman's large buttocks or breasts before them.

But they, my wife's father and brothers, tease me, just as I tease my sister's husband[3] ... I joke, too, with the husband of my wife's sister.[4]

88. PIT'DǪGEDE' BEARS A CHILD.[5]

The doctor *(doha")* is called. He passes his hands over my belly, four times, (pantomime of sunwise circuit), so that the baby will move around inside with its head to the west. He blows on his clasped hands *(poleh'*, blowing) four times, and passes them over my belly. He blows on my navel four times. The women neighbors who have come in have rubbed me down, to bring the baby. The men have left the house. "They don't know how we suffer."

If the baby is slow in coming, they send for two old women *(san'tabe*, child attend) who know about this. "We will pay you," we tell them. One of them asks for some cedar, and makes it smoke. She holds her hands over the smoke and passes them over the woman

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[1] Yellow Woman, Bosų's Comanche daughter-in-law, never looks at him or calls him by name. She refers to him as *elki'a*, old man.

[2] In references to sex. That is the only restriction, I think. Cp. Lowie 2: 214.

[3] "This brother-in-law teasing is among the Comanche and Cheyenne, and among the Cheyenne there is more of it than among the Kiowa" .... For the Crow, see Lowie 2: 214.

Bosų and Hǫseptai, the husband and the brother of Pit'dǫgede', "talk funny to each other. They shamed to call each other by name."

[4] The husbands of two sisters (or cousins) are regularly in a joking relationship.

[5] Informant 9.

four times. She holds her hands over the smoke and prays. After she rubs the woman's belly the child begins to move. More pains. She goes through the smoking and rubbing again. She prays to Cedar Old Man. She talks to the baby. "Come out!" she says. If the head sticks, she blows on her clasped hands and passes them on the belly.[1] The other old medicine woman catches the baby.

Unless the after-birth comes out, it will go up through the woman's body to her head and make her sick.

Cedar brew is given to her to make the bad blood come out. The medicine woman carries the after-birth a long way off from the camp and buries it. Unless it is well buried, the baby will keep twitching, jumping, because it is scared.[2] After she buries the after-birth she prays. "Let the baby grow all right, let it never be scared, because I have buried you all right."

The cord was tied in two places and cut in between. The piece falls off from the navel in four days. The mother always keeps this piece. She sews it up in a beaded buckskin bag. When the child is growing up she fastens the bag to the belt, if a girl; to the shirt, if a boy. If your mother or you yourself lose the bag, you will be sick.

If a woman eats that part of the cow that looks like a vagina she will have a girl. If your child looks through its legs, it means that you are going to have another child.

If your child dies, the next time you have a baby you should get another woman to look after you.

89. LULLABIES.

1[3]

High mountain, high mountain,
Lots of prairie dogs camping.
They all go inside,
One sticks up her head,
Hollering *tiko tiko tiko!*
With bear claws around her long neck,
At the cedar tree somebody is sitting,
She blows a horn, Dâsâsǫhi.[4]

2

Aho aho aho! (Thanks, thanks, thanks!)
River flowing from the west,
Baby floating down it,

[1] Ejects water from mouth on the fontanelle of the baby. (Martha.)
[2] If the navel bleeds, they say the after-birth was not buried well; dogs must have got at it. (Martha.)
[3] Sung by informant 9, with pantomime of rocking the baby in her arms.
[4] Medicine ? old woman. "Perhaps Cedar Old Woman." The term for cedar is *ohǫbâ*.

One leg is like a floating stick,
One leg is like the leg of a rabbit.
Wawaa wawaa.

3[1]

Across the hill many camps.
Many wives packing up,
They are moving camp,
Something dangerous is coming.
Her leg is rotten, drops off.

90. THE WOMAN WHO BORE TWO TURTLES.[2]

When I was a child, a girl was going to have a baby. Her mother sometimes went to a sandy hill to look for wild turtles. She would bring back lots of wild turtles. She opened them, they had lots of eggs inside. She took out the eggs, white ones and some yellow, not quite shelled over. The girl ate a lot. It was two months before the baby was to come. Three months and a half past, her belly stayed small. They brought in the medicine man. She was sick all night. In the morning she had bad pains, as if she was being cut. Turtle feet came out. The women were scared, so scared that they told the medicine man, since he was a man and would not be scared, to pull it out. Out came turtle legs and a human face. Then another came. They tied the necks (strangled them), killed them, buried them deep. The girl died.

If a pregnant woman eats turtles or fish or coons, the baby will have six toes or six fingers.[3] A sterile woman is given the yellow eggs from within the turtle to eat.

My mother always told us when we were going to have a baby not to look at any animal too long, too strong (fixedly); and not to eat rabbit or bird or possum or squirrel or dog.[4] The child would have some mark or be deformed.

91. PIT'DǪGEDE' IS SCARED BY A GHOST (PE'KYA).[5]

Pe'kyia antoyia, ghost goes around. Perhaps at night *pe'kya* slaps me. I am scared. I fall down, my heart goes somewhere, my mouth is twisted, my body is jerking. They send for Hǫseptai. He comes, he asks for water, he dips his eagle feather in it. Over

[1] Sung by Informant 8. Possibly a war dance song.
[2] Informant 9.
[3] Like Kiabǫ's two brothers — Mâsot who had six fingers, and Bohe' who had six toes. Cp. Mooney, 347, 397.
[4] Rabbit, cat, alligator, enumerates Martha. Also, says she, a child born during a solar eclipse will be deformed. A certain man who is without fingers was born during solar eclipse.
[5] Informant 9.

head and face he puts his black handkerchief, he looks through the feather. He sees a finger nail under the skin inside my mouth, also a piece of human skin under the skin near my eye. "What will you give me?" he asks my husband. "My two best horses, if you cure her." He asks for seven different things, — a blanket, a shawl, other things, lastly, a pair of moccasins. After this (diagnosis and agreement on fee) Hǫseptai sends everbody out, except my husband. Then Hǫseptai burns some cedar, he puts his hands over the smoke, he breathes from them four times, he passes his hands from the smoke to my nose, four times. He has with him his bunch of sage. He chews some sage and some cedar, he puts his mouth to mine, he grunts like a bear, he spits out the finger nail on a paper. He passes his eagle feather over my mouth, four times, he passes his hand over my mouth, he pats it, my mouth has straightened out. In the same way he takes out the piece of skin near my eye. The family is called in to look at what he has sucked out. He wraps up the nail and the piece of skin in the paper and spits into it the cedar and sage in his mouth. He throws it all into the fire, he kills it. At the same time he kills that *pe'kya*. Now Hǫseptai holds his hands first to the fire and then to my face. Fire is medicine — *piadây*, fire medicine. Water is also medicine — *tǫdây*, water medicine. Lastly Hǫseptai does this (the exorcising rite of passing quickly palm across palm).

Sometimes when a woman remarries too soon, *pe'kya* (the marital ghost) makes her sick, also her second husband.

92. TǪ̈KIA KILLS HIS WIFE.[1]

Tǫ̈kia means man who fails at everything. This one got that name after he killed his wife, Âkâbai, the sister of Emaa (present keeper of the *taime*, see p. 110). After he killed her, he ran away for a year or so. All the rest of his life everything came hard to him. When he went hunting he could not find game. Whatever he bought, like clothes, did not last well. When he went after wood, he could never find dry wood.

93. Ă'PIĂTǪ'S WIVES: SLIM OLD MAN[2] STEALS A WIFE.[3]

Nothing was paid for the second or third wife who was sister, cousin (sibling), to the first wife. The man "doesn't have to give away anything." Sitting Bear (Set' kote)[4] married my two younger

[1] Informant 9. See Gen. V, 19, 20. Also Mooney, 393, 340/1, who translates A'ga'bai', On-top-of-the-hill.
[2] See pp. XXII, 94—95.
[3] Informant 9.
[4] See Gen. V, 37. Set-K'opte, "Mountain Bear", I infer, is referred to. Mooney (216) describes him as the son of a Cheyenne chief by a Pawnee captive woman.

sisters (own sisters). Sitting Bear was brother (own brother) to my husband — two brothers married sisters.

Sister wives do not always get on well together. Ă'piătǫ's three wives all quarrel. The first and second are cousins. The third is not related. She lives at Carnegie, the cousin wives live some distance away. Each has a house; but the two houses are close together. Ă'piătǫ moves from one house to another.[1]

Ă'piătǫ (Wood strikes) can not talk English. He keeps to the old ways. Some Kiowa prefer him as their chief to Lone Wolf whom the Agent considers chief. This Lone Wolf is the son of the Lone Wolf who died this year (1927), and was the last "high chief."[2] His son and successor in the opinion of the Agent is well educated and has been to Washington.

Sometimes a man stole another man's wife. Esen'te (dragging halter) was the wife of Poor Buffalo.[3] Slim Old Man stole her from him. Hǫseptai[4] stole his wife...[5] Formerly the husband would go and take away from that man his horses,[6] saddle, lance, bow and arrows, and whip his parents, and cut off his wife's nose. (There is a woman without a nose among the Comanche, none today among the Kiowa).

He does not say anything, he just goes and punishes them all because they have hurt his heart.

94. THE LONE WOLF HOUSEHOLD.

Chief Lone Wolf died in 1927, and his daughter Sarah, her second husband, — left a widow at eighteen, in accordance with old custom she married her deceased husband's "brother" (cross cousin), a bachelor of sixteen, — her sons, and her father-in-law, Old Man Slim, leaving their own houses — Sarah had a house near her mother's, her husband Koakut' (painted around on buffalo hide) had one nine miles away, — came to live with her widowed mother. In the household, too, lived Gander, an old Mexican, taken captive by Lone Wolf's father. The first night I called, old Gander had just finished telling them a tale — of a bear who stole a woman. Their child was half boy, half bear, and very strong. A Mexican story — no doubt a variant of Juan Pelo or John Bear Skin. It was a chance to learn if the Mexican variant of Tar baby was known in

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[1] White Horse also has two wives, referred to as his first wife and his second wife; but his polygynous state appears to be less open, and there are other cases of transition from the recognized to the surreptitious, from polygyny to adultery.

[2] He was a war chief. He had no medicine, "he was far from that *(taime* or *tsaidetali)*, did not belong in it." See p. 97, 108.

[3] A keeper of *tsaidetali*. See pp. 110—111.

[4] See Gen. V, 31, and pp. 117, 135.

[5] Set-K'opte's wife was stolen. (Mooney, 377.)

[6] Cp. Mooney, 337, 353.

these cireles, and so I began the story, as it is told at Taos, of how Rabbit steals from the old man's garden. No, it was not familiar to old Gander, but before I finished the story, behind me I heard one boy say to the other, "Tar baby". He had read it at sehool. Later this well-read grandson of Lone Wolf, the old warrior, was to drive me baek to the hotel in his Ford ear.

In the small room, all were gathered elosely around the stove, in spite of the relationships — for there were both mother-in-law and father-in-law to be avoided, and, as far as I saw, the taboos were observed. It needed some persuasion to get Sarah to interpret for her father-in-law, but her unwillingness was due, I think, not to the taboo, but to the fact that she had never interpreted before. Finally, the sewing machine was drawn up as a table, the tightly bundled two months old baby was laid down at the foot of Mrs. Lone Wolf's bed, and Sarah began to translate, earefully and quite easily. They knew many stories, mentioned were: "Sendeh and the turkey" (False Message), "Crow hides the buffalo under his tipi", "Sendeh turns into a little dog for the chief's daughter to find, and forgets to put on thc eyebrows and eyelashes of a dog", Star Girls (Pleiades), Senpit' (Snotty Nose), Sendeh eheats the White Sendeh, "The boy from the buffalo blood" (Blood Clot Boy), "Sendeh in the tree". That evening Old Man Slim told most of the stories, old Gander, the eaptive, but one; but of the money I gave Sarah to distribute she gave an equal part to old Gander. To old Gander's tale Old Man Slim appeared not to be listening at all; exeept when he himself was talking, he was adoze. Both Old Man Slim and his son Koakut' are peyote eaters... Our very pleasant evcnings came to an end when Koakut' annouueed that he and Sarah were going to Carnegie to see his half brother, Duke Poor Buffalo, who was siek. Was he to be given a peyote treatment, I wondered, or a *tsaidetali* eeremony?

95. YOUR DAUGHTER IS SICK.[1]

Your daughter is siek. *Dâyumki*[2] (the medieine man) eomes. You tie outside for him your two best horses... He covers his head with a black eloth. From under it he looks at the patient. He takes his bunch of sage, dips it in hot water, passes it aeross his mouth, and sprinkles the patient..... Now he puts his mouth to the patient and sucks and draws out something, the feather or hair or insect which was sent into her body. Again he sprinkles with the sage. He gives his breath to her *(hą'tǫgy'a)* (blows on her). For four days he doetors her.

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[1] Informant 9.

[2] *Paitâ'p'eki*, witch-doctor, he may also be called. He both cures and makes sick. To make sick, "he shoots you with his medicine". Very little else could I learn about witchcraft or the doctor as a witch. Very obviously it is a subject people do not like to talk about.

If he fails to cure her, if you love her, you will pile up goods for another doctor. If your daughter spits blood, there is no cure for her. Or the doctor may be a cheat, like a White doctor.

96. YOUR DAUGHTER DIES.[1]

If your daughter is about to die, her father will sharpen his big knife. He says, "I am watching my daughter. When she closes her eyes, I am going to do what I wish." He means he is going to cut himself. She dies, he cuts off the lobe of his ear. I, her mother, will cut off the tip of my finger, the little finger or the fourth or middle finger, perhaps all three.[2] Both of us, her father and I, cut off our hair.

Under her we place buffalo hides, several hides. Her legs are drawn up, with the hands around the knees. Over her, more hides, and all tied around and around with buffalo rope. Now she is tied securely on a horse and carried to the top of a hill, never to low ground. The grave is dug deep, against coyote and wolves. (No orientation of the corpse.) If the girl had horses of her own, two, three, four, a horse is shot on her grave.[3] The horse is saddled and bridled. One man holds the horse and another shoots, the horse falling down right on top of the grave.

After we return from the grave, we, her parents, cut our arms and legs, making horizontal slashes. We slash our clothes, too. For a long time at daybreak we visit her grave. We may stay there all day. For four days we neither eat nor drink. People beg us to eat, and they try to make us leave the grave. We women especially will stay at the grave, a mother loves her children more than a father.

For a year or more we dress poorly. Nowadays we dress in black. At the birthday of our daughter we will uncover her picture and give a dinner, giving presents to our guests. The missionaries told us not to cut ourselves. It displeased Jesus.

97. THE DEATH WATCH FOR TWO HATCHETS.[4]

When I came home from school, Carlysle, Two Hatchets (Yi'hąto) died. A long way from camp his mother put up a tipi for him. She laid him within on the west side, bundled in his buffalo robes. She stayed there four nights. There was a big rain. She smoked, puffing the smoke upwards. Big Wind. "What do you want?" said a voice. "My son," she said and stretched her arms out towards him, "my son, take care of me!" The dead spoke.

[1] Informant 9.
[2] Cp. Battey, 326.
[3] Cp. Mooney, 363.
[4] Informant 9. Two Hatchets was a paternal kinsman.

"Mother, why do you stay here? I love you. I am watching over you. Give me a smoke." The dead sat up. She fell over. When she came to, the dead man was still sitting up. "Mother, do not stay here. Go home! Lots of people are coming. They might hurt you." She picked up her blanket and ran home. She told the people about it. They went and got the body and buried it. They burned up the tipi.

APPENDIX

SOME SOCIETY MEMBERSHIPS.

White Horse was taken into the Tsętaˑda (Tsętanmâ), according to his daughter, when he was a boy of three or four. His father Hânemida was a big chief (he was an officer in Black-legs) and the Tsętaˑda thought they would get support from the boy's family. After White Horse grew up, he went into the Taipego, later into Ohumu.

Kumole (Big Head) was in the Tsęitanmâ, which he joined after he left the Rabbits. His brother was *altoky* of the Taįnpękо. After his brother died, Kumole received his name which was Kumole and his position in Taįnpękо.

Bird was taken into the Sheep. Later he joined the Black Legs, because his chum belonged to this society. See p. 95.

Frank Bosų belonged to the Tsętąmo.

Bopali or Slim Old Man belongs to the Ohumu.

Kiabǫ and his son Mark belong to the Ohumu. Kiabǫ is chief of the Rabbits.

Sun Dance Woman, the daughter of Foot (Ânsoˈte), the last distinguished male keeper of the *taime*, and the wife of Little Bluff, belonged to one of the women's societies. See p. 96. Sun Dance Woman was also the Woman to impersonate the female buffalo in the Sun dance. See pp. 108—109.

Alkyˈama, mother of Kiabǫ and wife of Poor Buffalo who was a *tsaidetali* keeper, belonged to one of the women's societies.

PERSONAL NAMES GIVEN IN GENEALOGICAL TABLES.

GENEALOGY I.

1. M. Kˈodalkyˈepta, wagon old man. He was the first Kiowa to have a covered wagon. Cp. Mooney, 318. He is to be identified with Dohasän (Dohasan, Little Bluff), head chief of the tribe after 1833.
4. F. Dǫˈbeaiˈ, in front going. The reference is to "an enemy who comes near but yet is not killed".
5. M. Gâkite, ten. See Mooney, 402. (Brother of Lone Wolf).

6. M. Hąnemida, means "brave to go against any number". See Scott (358) who refers to Hąnemida (Honameatah) as the brother of Dohasän (Tohansen), a brother overlooked by our genealogist. (Cp. Mooney, 400).
7. F. Dâetona, medicine water (dâetǫ). *Dâe*, medicine; *tǫ*, water.
8. F. Są, John. Named by her father, no. 1. "Hello, John!" was the White man's usual address to an Indian.
11. M. S'ek'oyete, bow big.
13. F. Kyų'eohâge, shield get it away.
14. M. Tsąt'ainde, horse white.
15. F. Koima, Kiowa woman.
16. F. Tǫpąegul, belt red.
17. F. Tâgeahme, surpassing bravery. Name given by her father.
19. M. Kâ'olhąe, provision none. Meaning he went to war without provision.
20. M. Tuhâsa, tipi (?bluff) little.
21. F. Gyape'kon, brought food.
29. F. Pae'gya, sand. See no. 33.
30. M. Se'ko, bow.
31. F. Set'alma, bear chased. The reference is to the girl who was pursued by her bear sister and who with her brothers became the Pleiades. See Tale no. 3.
33. F. Mop'al, trash. Before the birth of both Trash and Sand (no. 29) several children in the family had died. As grains of sand are numerous, as trash multiplies, so may one named Sand or Trash live and grow. Mop'al did survive, and gave her name to her sister, — 37 — taking another which my informant had forgotten.
34. M. Adoyete, tree big.
35. M. Setpagoy, bear one (lone).
38. Hąhema, hąhe, exclamation on touching or killing an enemy (counting-coup-ery woman).
39. M. Dâgetoyo, Spirit walking. He got this name from his father. His boyhood name was Haiyonbâda, Scouting, which was given by his mother's brother.
40. M. Paibâda, sunrise. Named by father's father (no. 6). This was his own boyhood name.
41. M. Tuhâsa, tipi (?bluff) little. Named by father's father (no. 6).
42. M. Holdeg'etahomge, early or soon chief become. Named by father's father (no. 6), who became a chief at an early age.
43. M. Poyâ'agua, hit him again. Named by father's father (no. 6). A war incident: he thought the man was dead, he was not dead, so he hit him again.
44. F. Ângugyama, doing it alone. Named by father's father (no. 6), referring to some brave act done single handed.
45. F. Pa'kâgya, going in the same direction.

46. F. Yiehol, two kill.
47. F. Tasenma, small eyes. She received the name from her father's mother whose own name it was.
47. F. Mâda, worthy.
48. F. Ka'buliket'oh, shepherd. Named by her mother's father (no. 6) who had killed a shepherd.
53. F. Akingul, flower red.
54. F. Sâltulgup, pipe hit. Refers to any enemy thus hit.
55. M. Enâgu, recognized. Name given by his mother's father, who had recognized a White man he had once met on a raid.
56. M. Ekia, crop grow.
65, 71. M. Itagoyala, Yuchi go after. This was the boyhood name of the maternal grandfather (no. 14) of 57, who gave it to him. After 57 died, the name was given by the great-grandmother (no. 7) of both 57 and 62 to 62, as she did not want the name to die out.
66. F. Etsog'ia, stone throwing. This was the name of her father's father's mother, deceased. Her father's father's sister said she could have the name.
67. F. Ahki'ebǫ, saved him. Name from her mother's father's father (no. 6), who once on a raid took his wife with him. His horse gave out and he was left behind. His wife turned back for him and so saved him. Hậhema asked her grandfather to give her child a name, so when he died she might recall him through the name.

GENEALOGY II.

1. M. Tsedapeta, bear afraid of.
2. F. Ota'na, none going, i. e. no enemies escape.
3. M. Âlpagui, white fox.
5. F. Tǫhal, cripple (she was a cripple).
   Gehai'dea, packing away.
6. M. Tseguk'o, bear yellow.
14. F. Tâ'goba, way of going.
15. M. Kiųtaid, shield on top.
17. M. T'aineto, bird (?) spotted.
18. F. Kǫi, dark. As she is.
19. F. Tsǫt'ai, feather white.
20. F. Kâbedǫ, give blankets away.
21. F. Pâgehol, killing at the creek.
22. M. Tabohų, skin cap.
25. M. Âlhậ, hair none (no hair). Name from Afraid of Bear who killed a man who had once been scalped.
27. M. Togia'gia, staying at home.
32. M. Tabin, big eyes. He has big eyes.

GENEALOGY III.

1. M. Gy'aḭholyaâmgya, man goes into crowd of enemies.
2. F. Alky'ama, stick throw (needle game, see p. 122) woman.
3. M. Pâtal, buffalo poor.
4. F. Tǫsa′, the leg above the ankle.
5. M. Te·mtoda, beats them all.
6. M. Mu′sa·te, six. This man had six fingers on each hand. See p. 134.
8. M. Puloyte, limbs many.
9. F. Holgai, dress.
10. M. Ky'apaikibona (kiabǫ), rescued.
11. F. Sendeh or Sendehma, Sendeh woman. Named for Sendeh because she began to smile as soon as she was born.
20. F. Emtau′goma or Tango. Saved from hunger.
21. M. T'sungyăt'sæ̨, feather white.
22. M. Toąge, sitting next. Received this name when he went to the World War in 1917.
26. F. Pâkâma, wish woman.
27. M. Deatoga, left behind.
30. F. Tâgâæ̨, far away come.
32. F. Muchăche′, "Mexican boy" (Sp. *muchacho*, boy).
37. F. Kingsoma, curly head.
48. M. T'ǫpeto‘, afraid of water. Name given by mother's mother's mother. See "Kiowa make relations of Comanche."
49. F. Dâmetaide, ground standing. Given by father's father's sister.
50. F. Pagopaipǫi, one summer put. Given by mother's mother.
51. M. Dǫbaisâi, in front sit down.
52. F. Tso'hapema, stone pretty woman.
61. F. Larou (French name). Given by mother's father.

GENEALOGY IV.

1. M. Maigote, high rank.
4. M. Tunkæ̨hi, water man.
5. F. Pâkut, brand.
9. F. P'âgegup, hit at the river.
10—11. See Gen. III.
13. F. T'opai, beforehand.
14. M, G'opą, scout standing.
18. M. Pâlte, vivacious (in dance or song).
20—35. See Gen. III.
36. F. Tô'giai, goes a little farther. She got the name from that distinguished name giver, Hânemida (Gen. I, 6).

GENEALOGY V.

1. M. Anso'te, foot.
3. F. Tâkâsǫhi, deaf old woman.

6. M. Set'toyoh, bears many.
7. F. Tehpâte, white river.
8. M. Tohąedoy, no moccasins (Comanche).
11. M. Taimede, referring to the sun dance fetich, *taime*.
12. F. Ok'un'bai, going on the edge.
13. M. Ankua. See p. 103. Ân'kuha, kicker.
14. F. Emąte, moving arm.
15. F. K'oatoma', Sun dance woman.
16. M. Tuhâsan, bluff little, or Guisabin, wolf quiver. To be identified, presumably, as the nephew of Gen. I, 1. (cp. Mooney, 400).
17. F. Emaa, carried on back. Although inferably the reference might be to *taime* which was carried on the back, it was said to refer to being carried as an infant on a woman's back — a baby name. Food-giver, Scott (369) translates.
18. M. Emânkinąe, glances off (you grab and your hand slips).
20. M. Tąekia, one who fails.
21. F. Et'ǫbâ', in front.
24. F. Mą''pōp, chapped.
25. M. Masot', six. See Gen. III, 6.
26. M. Ts'o'ko, black stone.
27. M. Gomdâ, wind medicine.
28. F. Gǫta'ma, horned owl girl.
29. F. Seoma, a sweet-smelling plant.
30. F. Pakoi, flat.
31. M. Hǫseptai, gun walking. Named by his father (no. 16). A White man could not shoot off his gun, and the Indian walked along the top of it.
32. F. Bįhil, ? valley.
33. F. Atǫai, attacks.
34. F. Pit'dǫgede', white feathers (downy eagle feathers) standing inside. The reference is to the feather enshrouded *taime* image.
36. F. Dǫgyde, circle standing in.
37. M. Set'kote, bear sitting.
38. F. Akǫpâhe, going to name, bring in. She was named by her mother's brother (no. 11), who was Sun dance chief, and the reference is to bringing in the infant to be named, after the sweat bath, at the Sun dance.
43. F. Gontaima, white back i. e. skunk girl. She got this name from her father's father who was *taimetoky*, and so wore a piece of skunk at the back of his head.
44. M. Pōptsąki, spotted horse man.
45. M. Tenpia, eat heart. See Mooney, 425.
46. M. Tsąkį'hă, white, tall.
48. F. Ts'yăgăąma, pretty walk girl.
49. M. Guisâbin wolf quiver.

53. F. E't'ą. go together. Named by her father's father. He and a White man once clashed together on horseback, then drew apart.
54. M. Sep'ka, bow hold.
55. M. Hągiak'à. silver. on top of head.
56. F. Tǫma. hit woman.
57. M. T'să·deæ̨noy', enemies, lots of. Named by his father's father.
60. M. Æny'ade, go up, stop. A war term. He got the name from a paternal collateral kinsman.
61. F. Guik'k'oma, yellow woman.
62. M. Zebatai, arrow-lance, on top of.
64. F. Paigyat'sæ̨, mind white.
65. F. Æ'soholgya, already put up (i. e. tipi), kill inside. When the tipis were being set up, her grandfather, on being attacked by a Ute, killed him inside the tipi.
66. F. Adotsai, worship.
68. F. Ado'kyaæ̨, coming together — as people did in the Sun dance. Named by her mother's mother.
69. M. Tǫdomæ̨, under water, coming i. e. fish and turtle. Named by his mother's mother.
79. M. Emk'iăhă', growing, stand up.
81. F. Sà'yà, lance.
83. F. Kǫtsǫma, black, red-brown.
84. M. Kaiweyiæ̨tǫ, Kiowa two find it. Named by his mother's father.
92. F. Sàtulol, pipe on back.
93. M. Tenazelte, heart strong. Named by father's father, who was referring to his own courage, on one occasion when he was not afraid of the agent.
97. M. Set'toni, bear cub. He was named by his Cheyenne grandfather.
99. M. Gyhap'peho, pretty wins. The name refers to his winning the prize in a baby show at Lawrence, Kansas.

KINSHIP TERMS: BASED ON USAGE RECORDED IN GENEALOGICAL TABLES AND IN THE TALES

Kinship is reckoned bilaterally. The term *tei'kop*, kin, is applied to relatives on both sides of the family; and the brother-sister or sibling terms are applied to cousins through the fourth degree on both sides. Of intermarriage between first cousins there is no case on record. Formerly there was no intermarriage either between second cousins; but today there are several instances.

Various outstanding traits in the nomenclature system have been discussed by Dr. Lowie — the lack of discrimination between the

elder and younger sibling, the lack of discrimination of descent among cousins, the classification of great-grandchildren (and great-grandparents) with siblings, the classification of father's sister's husband with mother's brother.[1]

LIST OF TERMS.[2]

t'â'â[3]	father, father's brother, voc.
t'â'otâe	father, father's brother, desc.
kâ'	mother, mother's sister, voc.
kâ'kâe	mother, mother's sister, desc.
nâ'i	son, desc.
nâ'ietah	daughter, desc.[4]
kǫ	grandfather, grandchild, voc.
kon'teh	grandfather, grandchild, desc.
tahli	father's mother, son's child, w. sp., voc.
tahlyue	father's mother, son's child, w. sp., desc.
tah	mother's mother, daughter's child, voc.
tahte	mother's mother, daughter's child, desc.
tsa'i	father's sister, voc.
nâ'tsai	father's sister, desc.
am	brother's son, w. sp., voc.
nâ'am	brother's son, w. sp., desc.
amta	brother's daughter, w. sp., voc.
nâ'amta	brother's daughter, w. sp., desc.
mąki	brother's daughter's child, w. sp.
seigih	mother's brother, sister's child, m. sp.
or	father's sister's husband,
segia	wife's brother's child, m. sp., voc.
	sister's husband, w. sp.
pabi	brother (male sibling), great-grandfather (recip.) m. sp., voc.
nâ'pabi	brother (male sibling), great-grandfather (recip.) m. sp., desc.
tǫ	brother-sister, (sibling), great-grandparent reciprocal, voc.
t'onte	brother-sister, (sibling), great-grandparent reciprocal, desc.
p'ieteh	sister, (sibling), great-grandmother (recip.) w. sp., voc.
nâ'pi	sister, (sibling), great-grandmother (recip.) w. sp., desc.

[1] Lowie 5:280-281.
[2] Compare Lowie 5:279-280.
[3] *tâá, tâ.*
[4] Vocatively, Comanche terms may be used — *bul*, son; *sehiton*, daughter. Also *matą*, girl, as, for example, Gen. V, 17 calls 34, her sister's daughter. Gen. V, 34 also calls her brother's daughter and her granddaughter *matą*.

nâ'tah wife, desc. In voc. personal name.
nâ'k'i[1] husband, desc. In voc. personal name.
ya'k'ea son-in-law, voc. and desc.
k'iel father-in-law, m. sp., voc. and desc.
tsǫohi (*tsǫ*) (*sǫhi*, old lady) mother-in-law, m. sp., voc. and desc.
ya'ama daughter-in-law, voc. and desc. No reciprocal term except *elki*, old man; *eltsǫohi*, old woman.
atąn brother's wife, w. sp., voc. and desc. "If I speak to my daughter about her brother's wife".
tą (?) father's brother's wife, mother's father's sister, uncle's wife.
isehta sister's husband, wife's brother, m. sp., voc.
isehdâde sister's husband, wife's brother, m. sp., desc.
pâum relative, general term for paternal or maternal relative.

APPLICATIONS OF TERMS FROM GENEALOGICAL TABLES

tâ, father, father's brother (male sibling).

GENEALOGY I.

38 > 14 father.
38 > 19 father's brother.
38 > 20 father's father's sister's son.
38 > 12 father's father's sister's son.

GENEALOGY III.

20 > 6 father's brother.

kâ, mother, mother's female sibling.

GENEALOGY I.

68 > 38 mother's mother's brother's daughter.
65 > 48 mother's father's sister's daughter.
60 > 38 mother's father's mother's brother's son's daughter.

GENEALOGY IV.

36 > 10 mother's father's sister's daughter.
20 > 13 mother's mother's brother's daughter.

GENEALOGY V.

71 > 34 mother's sister.
34 > Gen. III, 2, father's brother's wife.

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[1] A stepfather will be referred to as *akį*, your husband, as in a polygynous family the stepmother or co-wife is referred to as *ogo mayį*, that woman. Siblings by different mothers call each other by name, not by kinship terms.

nâietah, my daughter, my brother's daughter, m. sp., desc.

GENEALOGY I.

14 > 38 daughter; voc., by name.
19 > 38 brother's daughter, m. sp.; voc., by name.
12 > 38 mother's brother's son's daughter, m. sp. desc.
38 > 68 father's sister's daughter's daughter, desc.
or, Kabuliket'oh *te ita* (her daughter).
38 > 60 father's father's sister's son's daughter's daughter.

kǫ, grandfather, grandchild.

GENEALOGY I.

38 > 6 father's father.
6 > 38 son's daughter.
38 > 5 father's father's sister's husband.
38 > Gen. IV, 14 father's father's father's brother's son.

tahli, father's mother, son's child, w. sp.

GENEALOGY I.

38 > 7 father's mother[1].
38 > 8 father's father's sister.
38 > 4 father's father's half-sister.

GENEALOGY III.

20 > 2 father's mother.

GENEALOGY V.

92 > 34 father's mother.

tsa·i, father's sister.

GENEALOGY I.

38 > 17 father's sister.
38 > Gen. IV, 13, father's father's father's brother's son's daughter.

GENEALOGY III.

36 > 20 father's father's brother's daughter.
20 > Gen. V, 34, father's father's brother's daughter.

GENEALOGY V.

53,55 > 34 father's sister
61 > 53 father's mother's brothers's daughter

am, brother's son, w. sp.

GENEALOGY III.

20 > 36 father's brother's son's son, w. sp.

GENEALOGY V.

34 > 55 brother's son, w. sp.

[1] Not reciprocal. Voc., by name; desc., *nâkongi* Hąhema.

amta, brother's daughter, w. sp.

GENEALOGY I.

17 > 38 brother's daughter, w. sp., also by name.

GENEALOGY III.

20 > 52 brother's daughter, w. sp.

GENEALOGY V.

34 > Gen. III, 20 father's brother's son's daughter.

mąki, brother's daughter's child, w. sp.

GENEALOGY V.

34 > 81 brother's daughter's daughter.
34 > 84 brother's daughter's son.
34 > Gen. III, 48 father's brother's son's daughter's son.

seigih, mothers brother (male sibling), sister's child, m. sp.
father's sister's husband, wife's brother's child.
sister's husband, w. sp.

GENEALOGY I.

66 > 50 mother's father's sister's son.
38 > 18 father's sister's husband.
18 > 38 wife's brother's daughter.
38 > Gen. IV, 14 husband of father's father's father's brother's son's daughter.

GENEALOGY V.

34 > 37 sister's husband, w. sp.

pabi, brother (male sibling), great grandfather (recip.), m. sp.

GENEALOGY I.

50 > 56 brother, m. sp.

tǫ, brother-sister (sibling), great grand parent reciprocal.

GENEALOGY I.

48 > 50 brother, w. sp.
50 > 48 sister, m. sp.
38 > 50 father's sister's son, w. sp., desc.; voc., by name.
50 > 38 mother's brother's daughter, m. sp., desc.; voc., by name.
4 > 64 brother's son's daughter's son, w. sp.

14 > Gen. IV, 10[1], father's father's brother's daughter's daughter.
38 > Gen. IV, 36, father's father's father's brother's son's daughter's son.

GENEALOGY IV.

20 > 36 mother's mother's brother's daughter's son, desc.; voc., by name.
61 > 16 *(tǫel*, brother big), father's mother's father.
61 > 31 *(tǫchyæ*, brother little), father's mother's brother.

GENEALOGY V.

61 > 84 father's mother's brother's daughter's son.
99 > 83 mother's mother's brother's daughter's daughter.
34 > Gen. III, 10, (their father's were siblings).[2]

p'ieteh, sister (female sibling), great grandmother (recip.), w. sp.

GENEALOGY I.

65 > 66 sister *(pi)*.
38 > 48 father's sister's daughter, desc. *(pi)*; voc., by name.
48 > 38 mother's brother's daughter.
65 > 68 mother's father's sister's daughter's daughter.
38 > 31, 58 father's father's sister's son's daughter, desc.; voc.,by name.
4 > 66 brother's son's daughter's daughter.

GENEALOGY III.

57 > 60 *(apiiteh)* mother's sister's daughter.

GENEALOGY V.

15 > 17 *(piă)* half sister (different mothers).
34 > 41 mother's sister's daughter.
61 > 83 *(piă)* father's mother's brother's daughter's daughter.
61 > 15 *(piael*, sister big), father's mother's mother.

ya'ke'a, son-in-law.

GENEALOGY V.

16 > 35 *(ya'kia*, stranger man) daughter's husband.

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[1] Gen. I, 14 and Gen. IV, 10 are siblings through the mother of Gen. IV, 10. A brother of Gen. I, 1 was, I infer, the father of Gen. IV, 2, 4, 6.
[2] Own brothers, according to Gen. V, 34; but that seems doubtful.

ya'ma, daughter-in-law.

GENEALOGY III.

20 > 14 father's brother's son's wife.

GENEALOGY V.

34 > 61 son's wife; recip. *tsalisǫhi*, old lady.
34 > 32 brother's wife.
32 > 34 husband's sister by name.
34 > 56 brother's son's wife; recip. *tsalisǫhi*, old lady.
34 > Gen. III, 11, (her husband is sibling to 34).

isehta, wife's brother (recip.), m. sp.

GENEALOGY V.

35 > 31 *(isidâ)* wife's brother.

pâum, relative.

Gen. I, 8 > Gen. III, 10 (?).
Gen. IV, 10 > Gen. I, 14 (?).

TERMS USED IN THE TALES.

atâmde, her father, p. 54.
k'ǫ, grandfather, p. 4 (relative of grandfather's generation).
nâi, my son, p. 68 (adoptive or ceremonial).
tah, mother's mother, pp. 3, 50, 55, 63.
This is throughout the tales the courtesy term for grandmother, for the adoptive grandmother, an indication, presumably, of matrilocal residence.
tsaia, father's sister, p. 129 (adoptive).
se'giă, mother's brother, sister's son, pp. 28-33, 38-45.
segiadǫ, *segiidǫ*, *segiⁱdǫ*, In all these instances it is the term of address between Sendeh and his interlocutor.
pabi, *pabiidǫ*, brother, m. sp., pp. 2, 7, 8.
tǫ, brother, w. sp., p. 129 (adoptive).
piisan, sister little, i. e. younger sister, w. sp., p. 10.
ya'ma, daughter-in-law, p. 76.
elki'a, father-in-law (old man),[1] w. sp., desc., p. 132 n. 1.
tsǫ, mother-in-law, p. 132.
apideki, her sister's husband, p. 51.

AGE - SEX TERMS.

iăpâ'gia, infant.
shyœ, child.
tali, little boy.

[1] Cp. Mooney, 413 *(e'ldalkʻi'a)*.

matą,	little girl.
e'tomgiˁ,	older boy or girl.
togultali,	older boy.
matąyoˁkoyondeha,	older girl.
toguldâ,	boy about eighteen.
yoˁkoydâ,	girl about eighteen.
kᵓeahį,	man.
mayi,	woman.
kᵓomdâˁ,	middle-aged man or woman.
sǫhi,	old woman.
kᵓyăpᵓto,	old, old man.
tsalisǫhi,	old, old woman.

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